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# DIONYSIUS LONGINUS

ON

## THE SUBLIME;

CHIEFLY FROM THE TEXT OF WEISKE:

WITH ENGLISH EXPLANATORY NOTES AND  
COPIOUS INDEXES.

By D. B. HICKIE, LL.D.

HEAD MASTER OF ARCHBISHOP SANDY'S GRAMMAR-SCHOOL,  
HAWKSHEAD.



*For the Use of Schools and Colleges.*

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“ Read over very frequently this GOLDEN TREATISE, that you may not only understand how the best Authors have written, but learn yourself to become an Author of the first rank.” — BISHOP PEARCE.

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416.



1. 1900  
Museum of the Smithsonian  
Washington

TO  
**THOMAS ALCOCK BECK, ESQ.**

OF ESTHWAITE LODGE, NEAR HAWKSHEAD,

THIS EDITION

OF

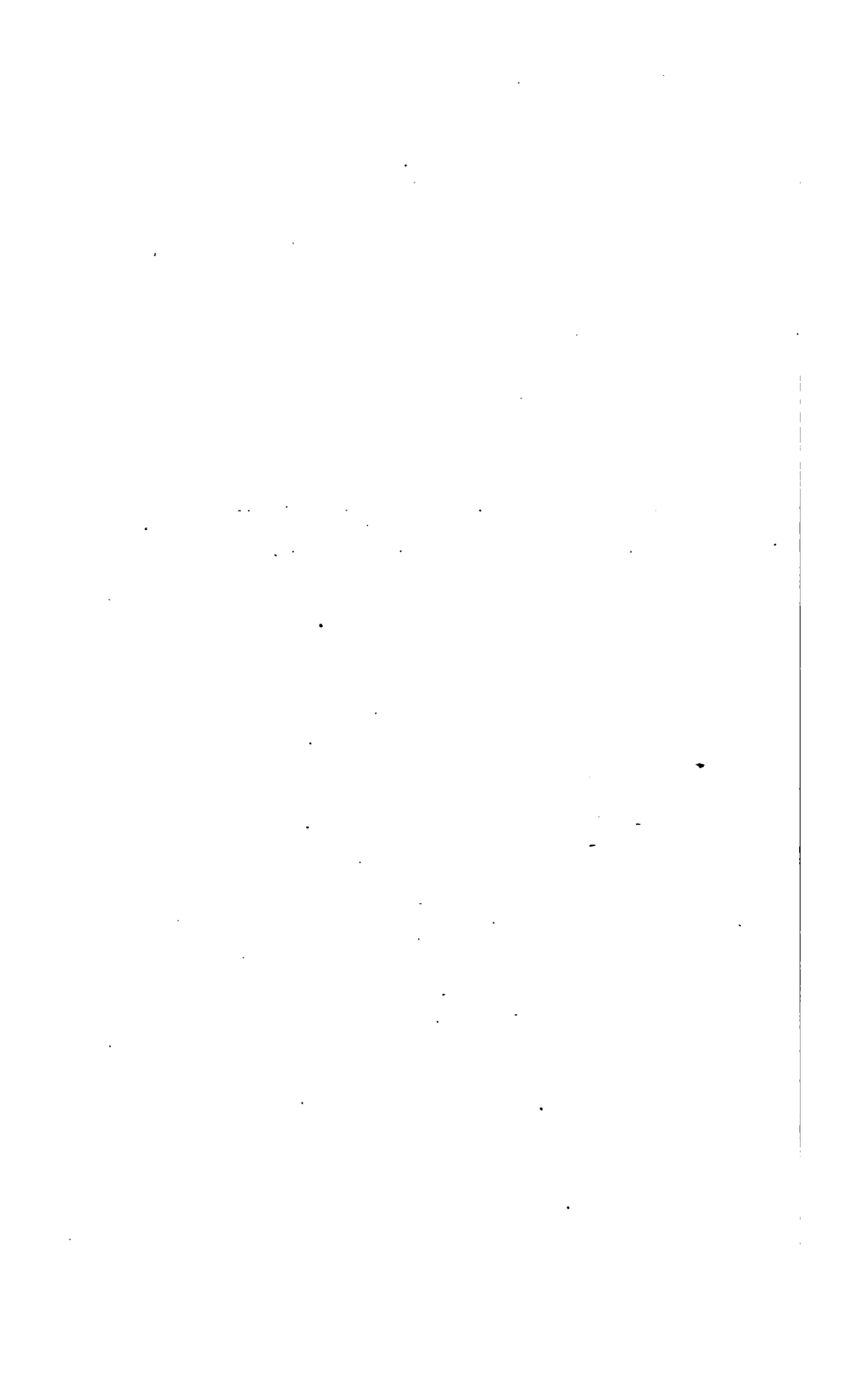
**LONGINUS ON THE SUBLIME,**

AS A TOKEN OF ESTEEM,

IS INSCRIBED

BY

THE EDITOR.



THE  
LIFE, WRITINGS, AND CHARACTER  
OF  
LONGINUS.\*

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WHAT countryman Longinus was, cannot now with certainty be discovered. Some fancy him a Syrian, and that he was born at Emisa, because an uncle of his, one Fronto, a rhetorician, is called by Suidas an Emisenian. But others, with greater probability, suppose him an Athenian. That he was a Grecian, is plain from two passages† in the following Treatise; in one of which he uses this expression, “If we Grecians;” and in the other he expressly calls Demosthenes his countryman. His name was Dionysius Longinus, to which Suidas makes the addition of Cassius. That of his father is entirely unknown. By his mother Fron-tonis he was allied, after two or three removes, to the celebrated Plutarch. We are also at a loss for the employment of his parents, their station in life and the beginning of his education; but a rem-

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\* Abridged from Smith.

† See Sect. xii.

nant\* of his own writings informs us, that his youth was spent in travelling with them, which gave him an opportunity to increase his knowledge, and open his mind with that generous enlargement, which men of sense and judgment will unavoidably receive from variety of objects and diversity of conversation. The improvement of his mind was always uppermost in his thoughts, and his thirst after knowledge led him to those channels by which it is conveyed. Wherever men of learning were to be found, he was present, and lost no opportunity of forming a familiarity and intimacy with them. Ammonius and Origen, philosophers of no small reputation in that age, were two of those whom he visited and heard with the greatest attention.

The travels of Longinus ended with his arrival at Athens, where he fixed his residence. This city was then, and had been for some ages, the University of the world. Here our author pursued the studies of humanity and philosophy with the greatest application, and soon became the most remarkable person in a place so remarkable as Athens. Here he published his Treatise on the Sublime, which raised his reputation to such a height, as no critic, either before or since, durst ever aspire to. He was a perfect master of the

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\* Fragment V.

ancient writings of Greece, and intimately acquainted not only with the works but the very genius and spirit with which they were written. His cotemporaries there had such an implicit faith in his judgment, and were so well convinced of the perfection of his taste, that they appointed him judge of all the ancient authors, and learned to distinguish between the genuine and spurious productions of antiquity, from his opinions and sentiments about them. He was looked upon by them as infallible and unerring, and therefore by his decrees were fine writing and fine sense established, and his sentence stamped its intrinsic value upon every piece. No classic writer ever suffered in character from an erroneous censure of Longinus. In vain might inferior critics exclaim against this monopoly of judgment. Whatever objections they raised against it were mere air and unregarded sounds. And whatever they blamed, or whatever they commended, was received or rejected by the public, only as it met with the approbation of Longinus, or was confirmed and ratified by his sovereign decision.

His stay at Athens seems to have been of long continuance, and that city perhaps had never enjoyed so able a Professor of fine learning, eloquence, and philosophy united. Whilst he taught here, he had, amongst others, the famous Porphyry for his pupil. The system of philosophy

which he went upon, was the Academic; for whose founder, Plato, he had so great a veneration, that he celebrated the anniversary of his birth with the highest solemnity.

The great reputation of Longinus had been wafted to the ears of Zenobia, Queen of the East, who prevailed upon him to quit Athens, and undertake the education of her sons. He quickly gained an uncommon share in her esteem, as she found him not only qualified to form the tender minds of the young, but to improve the virtue, and enlighten the understanding of the aged. In his conversation she spent the vacant hours of her life, modelling her sentiments by his instructions, and steering herself by his counsels in the whole series of her conduct; and in carrying on that plan of empire, which she herself had formed, which her husband Odenathus had begun to execute, but had left imperfect.

After the defeat of the Queen at Emisa, by the Emperor Aurelian, not daring to confide in the Emisenians, she shut herself up in her capital, Palmyra. As the town was strongly fortified, and the inhabitants full of zeal for her service, and affection for her person, she made no doubt of defending herself here, in spite of the warmest efforts of Aurelian, till she could raise new forces, and venture again into the open field. Aurelian, tired with the obstinacy of the besieged, and almost worn

out by continued fatigues, sent Zenobia a written summons to surrender.

The Queen, not in the least affrighted by the menace, nor soothed by the cruel promise of a life in exile and obscurity, resolved by her answer to convince Aurelian, that he should find the stoutest resistance from her, whom he thought to frighten into compliance. This answer was drawn up by Longinus in a spirit peculiar to himself, and worthy of his mistress.

“ZENOBIA, QUEEN OF THE EAST, TO THE  
EMPEROR AURELIAN.

“Never was such an unreasonable demand proposed, or such rigorous terms offered, by any but yourself. Remember, Aurelian, that in war, whatever is done, should be done by valour. You imperiously command me to surrender; but can you forget that Cleopatra chose rather to die with the title of Queen, than to live in any inferior dignity? We expect succours from Persia; the Saracens are arming in our cause; even the Syrian banditti have already defeated your army. Judge what you are to expect from a conjunction of these forces. You shall be compelled to abate that pride, with which, as if you were absolute lord of the universe, you command me to become your captive.”



Aurelian, says Vopiscus, had no sooner read this disdainful letter, than he blushed, not so much with shame, as with indignation. He redoubled his efforts, invested the town more closely than ever, and kept it in continual alarms. At length the Palmyrenians, deprived of all prospect of succour, and worn out by continual assaults from without, and by famine within, were obliged to open the gates and receive their conqueror. The Queen and Longinus endeavoured to fly into Persia, but were overtaken and made prisoners, as they were crossing the Euphrates. Zenobia now was no longer herself: the former greatness of her spirit quite sunk within her; she owned a master, and pleaded for her life. "Her counsellors," she said, "were to be blamed, and not herself. The letter which affronted Aurelian was not her own; Longinus wrote it, the insolence was his." This was no sooner heard than Longinus was borne away to immediate execution, amidst the generous condolence of those who knew his merit, and admired the inward generosity of his soul. He pitied Zenobia, and comforted his friends. He looked upon death as a blessing, since it rescued his body from slavery, and gave his soul the most desirable freedom. "This world," said he with his expiring breath, "is nothing but a prison; happy, therefore, is he who gets soonest out of it, and gains his liberty."

The writings of Longinus are numerous, some on philosophical, but the greatest part on critical subjects. Dr. Pearce has collected the titles of twenty-five Treatises, none of which, except this on the Sublime, have escaped from the depredations of time and barbarians. And even this is rescued as from a wreck, damaged too much and shattered by the storm. Yet on this little and imperfect piece has the fame of Longinus been founded and erected. The learned and judicious have bestowed extraordinary commendation upon it. THE GOLDEN TREATISE is its general title. It is one of those valuable remnants of antiquity, of which enough remains to engage our admiration, and excite an earnest regret for every particle of it that has perished. It resembles those mutilated statues, which are sometimes discovered in ancient ruins. Limbs are broken off, which it is not in the power of any living artist to replace, because the fine proportion and delicate finishing of the trunk excludes all hope of equalling such masterly performances. From a constant inspection and close study of such an antique fragment of Rome, Michael Angelo learned to execute and to teach the art of Sculpture; it was therefore called Michael Angelo's School. The same use may be made of this imperfect piece on the Sublime, since it is a noble school for Critics, Poets, Orators, and Historians.

“The Sublime,” says Longinus, “is an image reflected from the inward greatness of the soul.” The remark is refined and just; and who more deserving than he of its application? Let his sentiments be considered as reflections from his own mind; let this piece on the Sublime be regarded as the picture of its author. It is a pity we have not a larger portrait of him; but as that cannot be had, we must be content at present with this incomplete, though beautiful miniature. The features are graceful, the air is noble, the colouring lively enough to show how fine it was, and how many qualifications are necessary to form the character of a critic with dignity and applause.

Elevation of thought, the greatest qualification requisite to an orator or poet, is equally necessary to a critic, and is the most shining talent in Longinus. Nature had implanted the seeds of it within him, which he himself improved and nursed up to perfection, by an intimacy with the greatest and sublimest writers. Whenever he has Homer in view, he catches his fire, and increases the light and ardour of it. The space between heaven and earth marks out the extent of the poet’s genius; but the world itself seems too narrow a confinement for that of the critic.\* And though his

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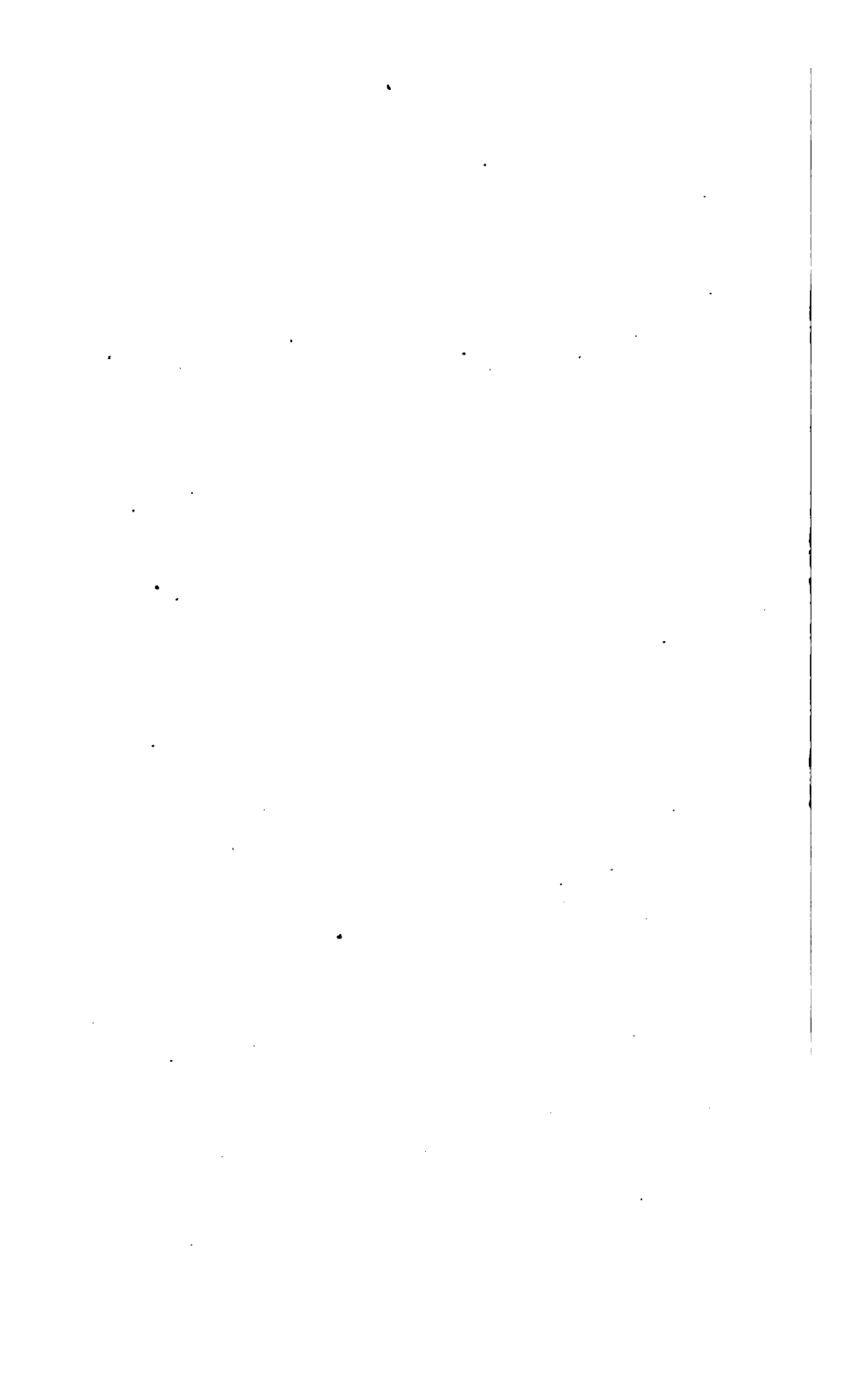
\* See Sect. ix.

thoughts are sometimes stretched to an immeasurable size, yet they are always great without swelling, bold without rashness, far beyond what any other could or durst have said, and always proper and judicious.

As his sentiments are noble and lofty, so his style is masterly, enlivened by variety, and flexible with ease. There is no beauty pointed out by him in any other, which he does not imitate, and frequently excel, whilst he is making remarks upon it. How he admires and improves upon Homer, has been hinted already. When Plato is his subject, the words glide along in a smooth, easy, and peaceable flow. When he speaks of Hyperides, he copies at once his engaging manner, the simplicity, sweetness, and harmony of his style. With Demosthenes he is vehement, abrupt, and disorderly regular; he dazzles with his lightning, and terrifies with his thunder. When he parallels the Greek with the Roman orator, he shows in two periods the distinguishing excellences of each; the first is a very hurricane, which bears down all before it; the last, a conflagration, gentle in its beginning, gradually dispersed, increasing and getting to such a head, as to rage beyond resistance, and devour all things. His sense is every where the very thing he would express, and the sound of his words is an echo to his sense. He appears sublime in every view, not only in what

he has written, but in the manner in which he acted, and the bravery with which he died ; by all acknowledged the Prince of Critics, and by no worse judge than Boileau esteemed a Philosopher, worthy to be ranked with Socrates and Plato.

**LONGINUS ON THE SUBLIME.**



# ΔΙΟΝΥΣΙΟΥ ΛΟΓΓΙΝΟΥ

ΠΕΡΙ

ΥΨΟΥΣ.

## SECT. I.

*Introduction, showing that the Treatise of Cæcilius on the Sublime is imperfect, and why it is so.*

§ 1. Τὸ μὲν τοῦ Καικιλίου συγγραμμάτιον, ὃ περὶ ὑψους συνετάξατο, ἀνασκοπούμενοις ἡμῖν, ὡς οἶσθα, κοινῇ, Ποστούμει Τερεντιανὲ φίλτατε, ταπεινότερον ἐφάνη τῆς ὅλης ὑποθέσεως, καὶ ἥκιστα τῶν καιρῶν ἐφαπτόμενον, οὐ πολλὴν τε ἀφέλειαν, ἣς μάλιστα δεῖ

ΔΙΟΝΥΣΙΟΥ ΛΟΓΓΙΝΟΥ. Supply σύνταγμα, or συγγραμμάτιον, or some word of similar import. — Περὶ Ὑψους. *On Sublimity of Style; on the Sublime.* The first English translation of Longinus, by John Hall, London, 1652, renders it *The Height of Eloquence*; that which appeared in 1680, by J. P. G. S., *Of the Loftiness of Speech.*

SECT. I. § 1. Καικιλίου. The Cæcilius mentioned here was a native of Sicily, and taught oratory at Rome in the Augustine age. He is noticed by Dionysius of Halicarnassus, Plutarch, Quintilian, and others. — Περὶ Ὑψους. Pearse observes that Longinus, in the course of this work, uses many other words as synonymous with ὕψος in this sense; viz. τὰ ὕψη, τὰ ὑπερφυᾶ, τὰ

μεγάλα, τὸ ὑπερτεταμένον, τὰ μεγέθη, τὰ μεγαλοφυῆς, τὸ θαυμάσιον, ὃ ἄγκος (τὸ βῆδος), τὰ διηρημένα, &c. What ever goes beyond the Sublime he terms μετέωρα, παρατρέγχα, &c. Comp. 15. § 1. — Ποστούμει. Of Posthumius Terentianus nothing is at present known, but what may be inferred from certain passages in this tract on the Sublime—that he was a young Roman of consequence, of considerable talent, and a friend of Longinus. — Ταπεινότερον. The small treatise of Cæcilius fell short of the subject, not having embraced the whole argument, and very slightly touching on matters suitable to the occasion. Τὰ καιρῶα literally means things to the purpose. Comp. 10. § 1. — Οὐ πολλὴν τε. And not providing



στοχάζεσθαι τὸν γράφοντα, περιποιῶν τοῖς ἐντυγχάουσι. Εἴτ' ἐπὶ πάσης τεχνολογίας δυοῖν ἀπαιτουμένων, προτέρου μὲν, τοῦ δεῖξαι, τί τὸ ὑποκείμενον, δευτέρου δὲ τῇ τάξει, τῇ δυνάμει δὲ κυριωτέρου, πῶς ἂν ἡμῖν αὐτὸ ταῦτο καὶ δι' ὧν τικῶν μεθόδων κτητὸν γένοιτο ὅμως ὁ Καικίλιος, ποῖον μὲν τι ὑπάρχει τὸ ὑψηλόν, διὰ μυρίων ὄσων ὡς ἀγνοοῦσι πειράται δεικνύουσι, τὸ δὲ, δι' οὗτου τρόπου τὰς ἑαυτῶν φύσεις προάγειν ἰσχύοιμεν ἂν εἰς ποσὴν μεγέθους ἐπίδοσιν, οὐκ οἶδ' ὅπως ὡς οὐκ ἀναγκαῖον παρέλιπεν.

§ 2. Πλήν ἴσως τούτου μὲν τὸν ἄνδρα οὐχ οὕτως αἰτιάσθαι τῶν ἐκλελειμμένων, ὡς αὐτῆς τῆς ἐπινοίας καὶ σπουδῆς ἄξιον ἐπαινεῖν. Ἐπεὶ δ' ἐνεκελεύσω καὶ ἡμᾶς τι περὶ ὕψους πάντως εἰς σὴν ὑπομνηματίσασθαι χάριν, φέρε, εἴ τι δὴ δοκοῦμεν ἀνδράσι πολιτικοῖς θεωρητέονα χρήσιμον, ἐπισκεψώμεθα. Αὐτὸς δ' ἡμῖν, ἑταῖρε, τὰ ἐπὶ μέρους, ὡς πέφυκε καὶ καθήκει, συνεπικριναῖς ἀληθέστατα· εὐ γὰρ δὴ ὁ ἀποφηνάμενος, τί

much benefit for its readers, an object at which a writer ought to aim particularly.—*στοχάζεσθαι* is a metaphor from archery.—*Τοῖς ἐντυγχάνουσιν*. For those who meet with it—into whose hands it may chance to fall—for its readers.

*Ἐτρα*. Besides, though two points are required in every scientific discourse, &c., yet *Cæcilius*, &c. *Ἐτρα* is incorrectly explained by *itaque* in Weiske's edition.—*τὸ ἐπινοεῖσθαι*. The subject-matter. This is synonymous with *ὑπόθεσις*, *Comp.* 23. § 4.—*τῇ δυνάμει δέ*. But virtually of greater importance, though second in order of writing. *Comp.* 34. § 4. 36. § 2. Here Longinus imitates Demosthenes, *Olynth.* iii. 6. *Comp.* *Sallust*, *Jug.* c. 85.—*τὸ ὑψηλόν*. Synonymous with *τὸ ὕψος*.—*διὰ μυρίων ὄσων*. At very great length. For the phrases *μυρία ὄσων*, *πλάτωνα ὄσων*, *δωμωστὰ ὄσων*, consult *Viger*, iii. § 9. 7.

and *Matth. Gr. Gr.* § 445. In like manner the Latins say "immane quantum," "mirum quantum," &c. *Comp.* *Horace*, *Od.* i. 27. 6. *Cicero*, *de Orat.* § 87. *Livy* ii. 1.

§ 2. *Ἀτῆς τῆς ἐπινοίας*. For the *idea* itself of writing on such a subject. It would appear from this, that *Cæcilius* was the first who wrote on the Sublime.—*Ἄξιον*. Proper, just.

*Φέρε, εἴ τι δὴ*. Come, let us see then, &c. See *Viger*, v. § 13. 6. viii. § 5. 6.—*Ἀνδράσι πολιτικοῖς*. *To orators*. *Smith* translates it, "for the service of those who write for the world, or speak in public." *Comp.* 44. § 1.

*Ἐπὶ μέρους*. Part by part—seriatim through all its parts.—*Ὡς πέφυκε*. You will favour me with your opinion, most impartially and candidly, &c., as is natural to you, and consistent with truth. See *Viger*, v. § 14.—*Ἐβ' ἑταῖρ' ἑ*. For well said *Pythagoras*, *Ἠθε-*

θεοῖς ὅμοιον ἔχομεν, “εὐεργεσίαν,” εἶπε, “καὶ ἀλήθειαν.”

§ 3. Γράφων δὲ πρὸς σέ, φίλτατε, τὸν παιδείας ἐπισημόνα, σχεδὸν ἀπήλλαγμαί καὶ τοῦ διὰ πλειόνων προὔποτιθεσθαι, ὡς ἀκρότης καὶ ἐξοχή τις λόγων ἐστὶ τὰ ὕψη, καὶ ποιητῶν τε οἱ μέγιστοι καὶ συγγραφέων οὐκ ἄλλοθεν, ἢ ἐνθένδ’ ἐποθεν, ἐπρώτευσαν, καὶ ταῖς ἐαυτῶν περιέβαλον εὐκλείαις τὸν αἰῶνα.

§ 4. Οὐ γὰρ εἰς πειρῶ τὸς ἀκροαμένους, ἀλλ’ εἰς ἔκστασιν ἄγει τὰ ὑπερφυῶ· πάντα δέ γε σὺν ἐκπλήξει τοῦ πιθανοῦ καὶ τοῦ πρὸς χάριν αἰεὶ κρατεῖ τὸ θαυμάσιον· εἶγε τὸ μὲν πιθανὸν ὡς τὰ πολλὰ ἐφ’ ἡμῖν· ταῦτα δὲ, δυναστείαν καὶ βίαν ἄμαχον προσφέροντα, παντὸς ἐπάνω τοῦ ἀκροαμένου καθίσταται. Καὶ τὴν μὲν ἐμπειρίαν τῆς εὐρέσεως, καὶ τὴν τῶν πραγμάτων τάξιν καὶ οἰκονομίαν, οὐκ ἐξ ἐνός, οὐδ’ ἐκ δυοῖν, ἐκ δὲ τοῦ ὅλου τῶν λόγων ὕψους μόλις ἐκφαινομένην ὁρῶμεν· ὕψος δὲ που καιρίως ἐξεγενεχθὲν τὰ τε πράγματα δίκην σκηπτῶν πάντα διεφόρησεν, καὶ τὴν τοῦ ῥήτορος εὐθύς ἀθρόαν ἐνε-

γέρας ἔλεγε, δύο ταῦτα ἐκ τῶν θεῶν τοῖς ἀνθρώποις δεδῶσθαι κάλλιστα, τὰ τε ἀληθείαν, καὶ τὸ εὐεργετῆν.

§ 3. Ἀκρότης καὶ ἐξοχή. The summit and excellence, i. e. the highest perfection, of composition. — Περιέβαλον. Conferred immortality on their glory. Comp. Herodotus, i. 129. Some say, threw eternity round their glory; or invested their glory with eternity. Baet. compares it with Tacitus, Ann. xiii. 26.

§ 4. Τὰ ὑπερφυῶ. Comp. § 1. and 9. § 4. — Πάντῃ δέ γε. Constr. πάντῃ δέ γε τὸ θαυμάσιον σὺν ἐκπλήξει αἰεὶ κρατεῖ, &c. For universally, indeed, the Sublime, by its amazement, surpasses the persuasive and the pleasing. Comp. 9. § 14. — Εἶγε τὸ μὲν. Since the persua-

sive for the most part is in our own power, but the Sublime presenting, &c. becomes superior, &c. Longinus often uses the verb καθίστασθαι for γίνεσθαι. So καθέστηκε and ἀπέστηκε for ἐπίτε. Comp. 2. § 1. 2. § 2. 5. § 1.

Ἐκ δὲ τοῦ ὅλου. And scarcely from the whole tissue of the composition. — Ὑψος δὲ που. But the Sublime; if I mistake not, sent forth seasonably, usually dissipates, &c. For the enclitic particle που see Haagenzen, and Vigor, vii. § 9. 3. — Δίκην σκηπτῶν. Supply κατὰ, which in this case is seldom expressed: “ritu salutaris,” like a thunder-bolt. Comp. 32. § 1. — Ἀθρόαν. Compacted, concentrated, whole, entire. Comp. Pindar. Pyth. iv. 231.

δείξατο δύναμιν. Ταῦτα γὰρ οἶμαι καὶ τὰ παραπλήσια, Τερεντιανὲ ἤδιστε, κἂν αὐτὸς ἐκ πείρας ὑφηγήσαιο.

## SECT. II.

*Whether the Sublime may be learned, or not.*

§ 1. Ἡμῖν δὲ ἐκεῖνο διαπορητέον ἐν ἀρχῇ, εἰ ἔστιν ὕψους τις ἢ βάρους τέχνη, ἐπεὶ τινες ὅλως οἴονται διηπατηῆσθαι τοὺς τὰ τοιαῦτα ἄγοντας εἰς τεχνικὰ παραγωγέματα. Γεννάται γὰρ, φησὶ, τὰ μεγαλοφυῆ, καὶ οὐ διδακτὰ παραγίνεται, καὶ μία τέχνη πρὸς αὐτὰ, τὸ πεφυκέναι· χεῖρω τε τὰ φυσικὰ ἔργα, ὡς οἴονται, καὶ τῷ παντὶ δειλότερα καθίσταται, ταῖς τεχνολογίαις κατασκελετευόμενα.

§ 2. Ἐγὼ δὲ ἐλεγχθῆσεσθαι τοῦθ' ἐτέρως ἔχον φημι, εἰ ἐπισκέψαιτό τις, ὅτι ἡ φύσις, ὥσπερ τὰ πολλὰ ἐν τοῖς παθητικοῖς καὶ διηρμένους αὐτόνομον, οὕτως οὐκ εἰκαῖόν τι κακ παντὸς ἀμέθοδον εἶναι φιλεῖ· καὶ ὅτι αὕτη μὲν πρῶτόν τι καὶ ἀρχέτυπον γενέσεως στοιχεῖον ἐπὶ

\*Ἄν ὑφηγήσαιο. *Couldst teach, explain.* Comp. *Æschyl. Eum.* 183.

SECT. II. § 1. Ἡμῖν διαπορητέον. *We must enquire.* Comp. 5. § 1. 33. § 1. Διαπορεῖν more usually signifies to doubt, or be at a loss. Comp. 39. § 1. Ἡμῖν, for ἐμοί, is opposed to αὐτὸς in the conclusion of the preceding section. Comp. 17. § 1.—Βάρους. *The profound.* This, perhaps, should be πάθους, the pathetic.—Ἄγοντας εἰς τεχνικά. *Reducing them to technical precepts.*

Φησὶ. Supply τις. Comp. 9. § 2.—τὰ μεγαλοφυῆ. *Elevation of mind.* Comp. 9. § 14.—τὸ πεφυκέναι. *The circumstance of being innate, is the only art, &c.*—Φυσικὰ ἔργα. *The effects of natural genius.* Comp. 22. § 1. 36. § 3.—Τῷ παντὶ. *Wholly, altogether.*

Comp. 18. § 1. 32. § 8.—Καθίσταται. Comp. 1. § 4.—Ταῖς τεχνολογίαις. *Impoverished by rules of art.* Comp. *Aristot. Hist. An.* x. 3.

§ 2. Ἐτέρως ἔχον. *Being otherwise, i. e. to be otherwise.* Adverbs are often put with the verb ἔχον in the same sense as the adjective, corresponding to those adverbs, with the verb εἶναι. See *Viger*, vi. § 7. 9. and *Matth. Gr. Gr.* § 612.—Ὅτι ἡ φύσις. Comp. *Pope's Essay on Criticism*, "First follow nature," &c. i. 68 to 87.—Ἐν τοῖς παθητικοῖς. *In the Pathetic, i. e. that which is adapted to excite emotion.*—Διηρμένους. *The elevated, i. e. the Sublime.* Comp. 1. § 1.—Ὅθως . . . φιλεῖ. *So she is not wont.* Comp. 5. § 1.—Πρῶτόν τι. *A certain first*

πάντων ὑφέστηκεν, τὰς δὲ ποσότητας καὶ τὸν ἐφ' ἑκάστου καιρὸν, ἔτι δὲ τὴν ἀπλανεστάτην ἀσκησίην τε καὶ χρῆσιν, ἱκανὴ παρορίσαι καὶ συνενεγκεῖν ἢ μέθοδος· καὶ ὡς ἐπικινδυνότερα αὐτὰ ἐφ' ἑαυτῶν, δίχα ἐπιστήμης ἀστήρικτα καὶ ἀνερμάτιστα ἐάθεντα οὕτω τὰ μεγάλα, ἐπὶ μόνῃ τῇ φορᾷ καὶ ἀμαθεῖ τόλμῃ λειπόμενα. Δεῖ γὰρ αὐτοῖς, ὡς κέντρου πολλάκις, οὕτω δὴ καὶ χαλινοῦ.

§ 3. Ὅπερ γὰρ ὁ Δημοσθένης ἐπὶ τοῦ κοινοῦ τῶν ἀνθρώπων ἀποφαίνεται βίου, μέγιστον μὲν εἶναι τῶν ἀγαθῶν τὸ εὐτυχεῖν, δεύτερον δὲ, καὶ οὐκ ἔλαττον, τὸ εὖ βουλεύεσθαι, ὅπερ οἷς ἂν μὴ παρῆ, συναναίρει πάντως καὶ θάτερον, τοῦτ' ἂν καὶ ἐπὶ τῶν λόγων εἴπομεν, ὡς ἡ μὲν φύσις τὴν τῆς εὐτυχίας τάξιν ἐπέχει, ἡ τέχνη δὲ τὴν τῆς εὐβουλίας. Τὸ δὲ κυριώτατόν τε, καὶ αὐτὸ τὸ εἶναι τινα τῶν ἐν λόγοις ἐπὶ μόνῃ τῇ φύσει, οὐκ ἄλλοθεν

and original element. Here ὑφέστηκεν is put for ἐστί. Comp. 1. § 4.—Τὰς δὲ ποσότητας. But method is able to limit and supply the quantities and measure in each, and to supply the most steady exercise and use. Comp. 10. § 6. 38. § 1. Words nearly synonymous are frequently connected together in Longinus. He also often uses ἐπὶ with a genitive in the signification of the Latin *in* with an ablative. Most editors understand καιρὸν here as equivalent to *opportunitatem*. — Καὶ ὡς ἐπικινδυνότερα. Weiske explains this by taking ὡς for ὅτι, as in 30. § 1. and by supplying ἐπὶ after ἐπικινδυνότερα: And further they say, that sublimity of genius is in more danger, thus left, itself to itself, without art, wavering and unstable, and abandoned to impulse alone and unlettered temerity. — Ἀνερμάτιστα. Wanting ballast, i. e. unsteady. A metaphor from a ship. A voluble tongue is called ἀνερμάτιστος γλῶσσα

by Plutarch. — Ἐπὶ . . . λειπόμενα. These are separated by *Tmesis*.

Ἐπὶ κέντρου. See note on 43. § 2. Comp. Lucian, Composition of History, c. 45.—Ὅτω δὴ καί. So also assuredly. See Heogeven, and Viger, viii. § 5. 5. Bast reads ὅτω δὲ, referring to Schaefer's Melet. Crit. p. 59.

§ 3. Ὅπερ γὰρ ὁ Δημοσθένης. Comp. Aristocrat. p. 297. ed. Taylor. — Ἐπὶ τοῦ κοινοῦ. Comp. § 2. — Ἐπὶ τῶν λόγων. Here ἐπὶ is equivalent to the Latin *de*: Of, or concerning; or with respect to composition. Comp. 4. § 5. 7. § 1. 9. § 5.—Τὴν τάξιν ἐπέχει. Occupies the place. Comp. Homer, II. 4. 407. Herodotus, i. 104.—Τὸ δὲ κυριώτατόν τε. And the most important argument is, that even this very circumstance, viz. that some of the excellences of language depend upon natural genius alone, we could not learn from any other source than from art. Comp. 36. § 2.

ἡμῶς ἢ παρὰ τῆς τέχνης ἐκμαθεῖν δεῖ. Εἰ ταυθ', ὡς ἔφην, ἐπιλογίσαιτο καθ' ἑαυτὰ ὁ τοῖς χρηστομαθεύουσιν ἐπιτιμιῶν, οὐκ ἂν ἔτι, μοι δοκεῖ, περιττὴν καὶ ἄχρηστον τὴν ἐπὶ τῶν προκειμένων ἠγήσαιτο θεωρίαν.

### SECT. III.

*On Bombast — Puerilities — the Parenthyrse, or ill-timed Emotion.*

\* \* \* \*

§ 1. “Καὶ μὴ καμίνου σχῶσι μάκιστον σέλας.  
Εἰ γάρ τιν' ἐστιοῦχον ὄψομαι μόνον,  
Μίαν παρείρας πλεκτάνην χειμάρροον,  
Στέγην πυρώσω, καὶ κατανθρακώσομαι.  
Νῦν δ' οὐ κέκραγά πω τὸ γενναῖον μέλος.”

Οὐ τραγικὰ ἔτι ταῦτα, ἀλλὰ παρατράγωδα, αἱ πλεκτάναι, καὶ τὸ πρὸς οὐρανὸν ἐξεμεῖν, καὶ τὸ τὸν Βορέαν

*Kath' ἑαυτά. Separately.* Weiske thinks we should read καθ' ἑκαστα, or καθ' ἑκαστον.—Περιττὴν. *Superfluous.* Comp. 30. § 1.

SECT. III. § 1. Καὶ μὴ καμίνου. Here is a defect of ninety-three lines, of exactly the same length as the lines in this edition. The chasm in the most ancient MS., now preserved in the King's Library at Paris, consists of one hundred such lines, and commences at the words ἐς ἢ μὲν in sect. 2. § 3. These seven lines are found only in the first Vatican MS. “It is evident that the author is treating of those imperfections which are opposite to the true Sublime, and among those of Bombast.” *Smith.* The example here cited is supposed to be from *Æschylus.* — Πλεκτάνην χειμάρροον. Literally a *torrent-like curl*, i. e. a volume of lightning. We have *πλεκτάνη κωνοῦ*, a *volume of smoke*, in *Aristoph. Av.* 1714.

For *μόνον* in the second verse, Weiske would read *ψάλλον*, and interpret it thus: “Si scintillam quandam in foco video immittam unum turbinem: sic scintilla erumpet in ignem, et domus comburetur.” The author of the critique on *Toup's Longinus*, *Monthly Review*, 1779, p. 378, translates these verses thus: “Let them repress the spiry beams of the chimney; for if I should spy but a spark, I will wind this single curl into a torrent of flame. I will fire the house, and burn it to ashes! Have not I roared out now a lofty strain?” This he calls “the sense and the very spirit” of the original.

Παρατράγωδα. *Transgressing the bounds of tragedy, super-tragical.* Comp. 1. § 1.—Τὸ πρὸς οὐρανὸν ἐξεμεῖν. The *spewing against heaven* not appearing in this fragment, shows that these lines do not remain now as quoted by *Longinus.* — Βορέαν κολήρη. *Sluiko-*

εὐλητήν ποιεῖν, καὶ τὰ ἄλλα ἐξῆς· τεθόλωται γὰρ τῇ φράσει, καὶ τεθορύβηται ταῖς φαντασίαις μᾶλλον, ἢ δεδεῖναι, καὶ ἕκαστον αὐτῶν πρὸς αὐγὰς ἀκασκοπῆς, ἐκ τοῦ φοβεροῦ κατ' ὀλίγον ὑπενοστεῖ πρὸς τὸ εὐκαταφρόνητον. Ὅπου δ' ἐν τραγωδίᾳ, πράγματι ὀγκηρῶ φύσει καὶ ἐπιδεχομένῳ στόμφον, ὅμως τὸ παρὰ μέλος εἶδεν ἀσύγγκαστον, σχολῆ γ' ἂν, οἶμαι, λόγοις ἀληθινοῖς ἀρμόσειεν.

§ 2. Ταύτη καὶ τὸ τοῦ Λεοντίνου Γοργίου γελάται, γράφοντος, “Ξέρξης ὁ τῶν Περσῶν Ζεὺς,” καὶ “Γύπες ἐμψυχοὶ τάφοι.” καὶ τινὰ τῶν Καλλιस्थένους, ὄντα οὐχ ἰψηλὰ, ἀλλὰ μετέωρα· καὶ ἔτι μᾶλλον τὰ Κλειτάρχου· φλοισώδης γὰρ ὁ ἀνὴρ, καὶ φυσῶν, κατὰ τὸν Σοφοκλέα, σμικροῖς μὲν αὐλίσκοισι, φορβειᾶς δ' ἄτερ. Τὰ γε μὴν Ἀμφικράτους τοιαῦτα, καὶ Ἥγησιου, καὶ

speare makes “the southern wind play the trumpet.”—*Τεθόλωται γὰρ.* For they are debased by the diction. *Θελοῦν* properly signifies to render turbid, or impure, from *θολός*, the black liquid ejected by the cuttle-fish.—*φαντασίας.* Forms of fancy, which the Latins call “visions” and “imagines,” images of the mind. *Comp. 9. § 6. 15. § 1. Quintil. Inst. Orat. vi. 2.—Πρὸς αὐγὰς.* In the light, i. e. carefully, critically. The more usual expression is *ὄψ' αὐγὰς*. It is a metaphor from the practice of holding a piece of cloth up to the sun, or light, in order to examine its texture, hue, or quality. *Comp. Eurip. Hec. 1138. Senec. Q. N. I. 5. Aristoph. Thesm. 507.*

*Ὅπου.* This particle in the protasis, and when used in argumentation, is translated into Latin by “quod si,” or “cum,” since. See Viger, vii. § 10. 4. *Comp. 4. § 4.—Πράγματι ὀγκηρῶ.* A subject naturally pompous and admitting high-sounding language. *Comp. 4. § 1. 11. § 1. 32. § 7.—Παρὰ μέλος.* Be-

yond measure, i. e. too much: a metaphor from music.—*Λόγοις ἀληθινοῖς.* Prose writings, which are founded in truth.

§ 2. *Ταύτη.* On this account. *Comp. 9. § 4.—Περσῶν Ζεὺς.* The Persians often saluted their monarch, by the high title of *θεός*.—*Ἐμψυχοὶ τάφοι.* Calling vultures living sepulchres has been more severely censured by Hermogenes than by Longinus. In Lucretius, v. 291, we read “Viva videns vivo sepeliri viscera busto.” *Comp. Sidon. Apoll. ix. 109. Lucian, D. G. 6.—Μετέωρα.* Soaring, high in the air. Hence the term *meteor*. *Comp. 1. § 1.—Φορβειᾶς δ' ἄτερ.* *Φορβειᾶ* was a piece of leather worn on the mouth, by which the ancient flute-players modulated the tones of the instrument. *Comp. Aristoph. Vesp. 582.* Hence the proverbial saying *ἔτερ φορβειᾶς φυσῶν*, to blow without a mouth-piece, i. e. to act without restraint or moderation. The passage of Sophocles exists in Cicero, *Att. ii. 16.*

Μάτριδος· πολλαχού γὰρ ἐνθουσιᾶν ἑαυτοῖς δοκοῦντες, οὐ βακχεύουσιν, ἀλλὰ καίζουσιν.

§ 3. Ὅπως δ' εἰσὶν εἶναι τὸ οἰδεῖν ἐν τοῖς μάλιστα δυσφυλακτότατον. Φύσει γὰρ ἅπαντες οἱ μεγέθους ἐφιέμενοι, φεύγοντες ἀσθενείας καὶ ξηρότητος κατάγνωσιν, οὐκ οἶδ' ὅπως ἐπὶ τοῦτ' ὑποφέρονται, πειθόμενοι τῷ, “Μεγάλων ἀπολισθαίνειν ὅμως εὐγενὲς ἀμάρτημα.”

§ 4. Κακοὶ δὲ ὄγκοι, καὶ ἐπὶ σωμάτων καὶ λόγων, οἱ χαῦνοι καὶ ἀναλήθεις, καὶ μήποτε περιϊστάντες ἡμᾶς εἰς τὸναντίον· οὐδὲν γὰρ, φασί, ξηρότερον ὑδρωπικῷ. Ἀλλὰ τὸ μὲν οἰδοῦν ὑπεραίρειν βούλεται τὰ ὕψη, τὸ δὲ μεираκιῶδες ἀντικρυς ὑπεναντίον τοῖς μεγέθεσι· ταπεινὸν γὰρ ἐξ ὄλου καὶ μικρόψυχον, καὶ τῷ ὄντι κακὸν ἀγεννέστατον. Τί ποτ' οὖν τὸ μεираκιῶδες ἐστίν; Ἡ δῆλον, ὡς σχολαστικὴ νόησις, ὑπὸ περιεργίας λήγουσα εἰς ψυχρότητα. Ὀλισθαίνουσι δ' εἰς τοῦτο τὸ γένος ὀρεγόμενοι μὲν τοῦ περιττοῦ καὶ πεπονημένου, καὶ μάλιστα τοῦ ἠδέος, ἐποκέλλοντες δὲ εἰς ῥωπικὸν καὶ κακόζηλον.

§ 5. Τοῦτω παράκειται τρίτον τι κακίας εἶδος ἐν τοῖς

Ὁὐ βακχεύουσιν. *They do not speak by divine influences.* Βακχεύειν properly signifies to celebrate the orgies of Bacchus; also to be influenced by bacchanalian frenzy. Hence to act under any violent enthusiasm. Comp. 15. § 6.

§ 3. Τὸ οἰδεῖν. *Bombast.* Το ἐν τοῖς supply δυσφυλακτοῖς. — Ἐπὶ τοῦτο. *To Bombast.* “Dum vitant humum, nubes et inania captant.” Horace, A. Poet. 230. — Μεγάλων ἀπολισθαίνειν. Propertius, ii. 10. 5. “Quod si deficient vires, audacia certe Laus erit: in magnis et voluisse, sat est.”

§ 4. Κακοὶ δὲ ὄγκοι. Constr. Οἱ δὲ ὄγκοι, χαῦνοι καὶ ἀναλήθεις, καὶ ἐπὶ σωμάτων καὶ λόγων, εἰσὶ κακοὶ, καὶ χρεῖ

δῶν μήποτε, &c. *Inflated and delusive tumours, both in the body, &c.* Comp. 7. § 1. Persius, i. 96. *Μήποτε*, without supplying the ellipsis may be translated perhaps, which meaning it has sometimes in grammatical writers. Comp. 33. § 2. — Ἐπὶ σωμάτων. Comp. 2. § 2.

Τὸ μεираκιῶδες. *Puerility.* — Τῷ ὄντι. The same as ὄτως, in reality. See Viger, vi. § 4. — Ἡ δῆλον. See Seager on Viger, p. 141.

Ῥωπικόν. That kind of style in writing which is commonly called the *tinsel style, false glitter*, i. e. a weak flowery style. — Κακόζηλον. *Bad imitation*, which evinces bad taste.

παθητικῶς; ὅπερ ὁ Θεόδωρος περιένθυρον ἐκάλει. Ἔστι δὲ πάθος ἀκαιρον καὶ κενόν, ἔνθα μὴ δεῖ πάθους· ἢ ἀματρων, ἔνθα μετρίου δεῖ. Πολλὰ γὰρ, ὡσπερ ἐκ μέθης, τινὲς εἰς τὰ μηκέτι τοῦ πράγματος, ἴδια ἑαυτῶν καὶ σχολικὰ παραφέρονται πάθη· εἶτα πρὸς οὐδὲν πεποιητάς ἀκροατὰς ἀσχημονοῦσιν, εἰκότως, ἐξεστηκότες πρὸς οὐκ ἐξεστηκότης. Πλὴν περὶ μὲν τῶν παθητικῶν ἄλλος ἡμῖν ἀπόκειται τόπος.

## SECT. IV.

*On the Frigid.*

§ 1. Θατέρου δὲ, ὧν εἶπομεν, λέγω δὲ τοῦ ψυχροῦ, πλήρης ὁ Τίμαιος, ἀνὴρ τὰ μὲν ἄλλα ἰκανός, καὶ πρὸς λόγων ἐνίοτε μέγεθος οὐκ ἄφορος, πολυῖστωρ, ἐπινοητικός· πλὴν ἀλλοτριῶν μὲν ἐλεγκτικώτατος ἀμαρτημάτων, ἀνεπαίσθητος δὲ ἰδίων, ὑπὸ δὲ ἔρωτος τοῦ ξένας νοήσεις ἀεὶ κινεῖν πολλάκις ἐκπίπτων εἰς τὸ παιδαριωδέστατον.

§ 2. Παραθήσομαι δὲ τ' ἀνδρὸς ἐν ἡ' δ' ὄο, ἐπειδὴ τὰ πλείω πρόελαβεν ὁ Καικίλιος. Ἐπαινῶν Ἀλέξανδρον τὸν Μέγαν, “Ὅς τὴν Ἀσίαν ὄλην,” φησὶν, “ἐν ἐλάττοσι παρέλαβεν ἔτεσιν, ἢ ὅσοις τὸν ὑπὲρ τοῦ πρὸς Πέρσας πολέμου πανηγυρικὸν λόγον Ἰσοκράτης ἔγραψεν.”

§ 5. Θεόδωρος. Comp. Juvenal, vi. 177.—Παρένθυρον. Parenthyse, an unnecessary inflation of style, and a misplaced energy of expression. This is explained in the following sentence.

Εἰς τὰ μηκέτι. Are borne away to passions foreign from their subject.—Ἰδια ἑαυτῶν πάθη. The same construction is used in Latin, “sui ipsorum affectus.”—Εἶτα: Therefore. Comp. l. § 1.

Ἄλλος ἀπόκειται. Another place is reserved, &c. i. e. in a distinct treatise. See the last note on sect. 15. Comp. 9. § 7.

SECT. IV. § 1. Θατέρου. Supply τῶν κακίων. This refers to the commencement of the third section, which is unfortunately lost.—Τίμαιος. Comp. Cicero, Orat. ii. 14.

§ 2. Παραθήσομαι. I will add as



Θαυμαστή γὰρ τοῦ Μακεδόνης ἢ πρὸς τὸν σοφιστὴν σύγκρισις· δῆλον γὰρ, ὡς Τίμαιος, ὡς οἱ Λακεδαιμόνιοι διὰ τοῦτο πολὺ τοῦ Ἰσακράτους κατ' ἀνδρείαν ἐλείποντο, ἐπειδὴ οἱ μὲν τριάκοντα ἔτεσι Μεσσηνίην παρέλαβον, ὁ δὲ τὸν κωνηγυρικὸν ἐν μόνοις δέκα συνετάξατο.

§ 3. Τοῖς δὲ Ἀθημαίοις, ἀλοῦσι περὶ Σικελίαν, τίνα τρόπον ἐπιφανεῖ; Ὅτι “ εἰς τὸν Ἑρμῆν ἀσεβήσαντες, καὶ περικίβαντες αὐτοῦ τὰ ἀγάλματα, διὰ τοῦτ' ἔδωκαν δίκην οὐχ ἥκιστα δι' ἓνα ἄνδρα, ὃς ἀπὸ τοῦ παρανομηθέντος διὰ πατέρων ἦν, Ἑρμοκράτην τὸν Ἑρμῶνος.” Ὡστε θαυμάζειν με, Τερεντιανὲ ἥδιστε, πῶς οἱ καὶ εἰς Διονύσιον γράφει τὸν τύραννον “ ἐπεὶ γὰρ εἰς τὸν Δία καὶ τὸν Ἡρακλῆα δυσσεβῆς ἐγένετο, διὰ τοῦτ' αὐτὸν Δίων καὶ Ἡρακλείδης τῆς τυραννίδος ἀφείλοντο.”

§ 4. Τί δαί περὶ Τιμαίου λέγειν, ὅπου γε καὶ οἱ ἥρωες ἐκείνοι, Ξενοφῶντα λέγω καὶ Πλάτωνα, καίτοιγ' ἐκ τῆς Σωκράτους ὄντες παλαίστρας, ὅμως διὰ τὰ οὕτως μικροχαρῆ ἑαυτῶν ποτε ἐπιλανθάνονται; Ὁ μὲν γε ἐν τῇ Λακεδαιμονίῳ γράφει πολιτεία· “ Ἐκείνων γοῦν ἤττον μὲν ἀν φωνῆν ἀκούσαις, ἢ τῶν λιθίνων, ἤττον ὁ

proof. Comp. 9. § 10. 15. § 7. — Πολὺ ἐλείποντο. Are left far behind; are far inferior. Comp. 35. § 1. — Παρέλαβον. This is equivalent to the Latin “ accepit in deditionem.” Comp. Xenophon, Cyr. vii. 5. 12. Hist. Gr. iii. 1. 13.

§ 3. Περικίβαντες. Having defaced. Περιπέπτωσι signifies to cut down, deface, or mutilate. Plutarch in mentioning the same subject, Nicias, c. 1. uses the same word. Comp. Nepos, vii. 3. 2. Diodor. Sic. xiii. 2. — Ἐδωκαν δίκην. Thus also the Latin idiom, “ poenas dederunt,” were punished. — Οὐχ ἥκιστα. Especially, particularly. See Viger, vii. § 13. 12. — Ὅς ἀπὸ τοῦ. Who was descended from the violated deity on the father's side. The gods foretold,

says Timæus, that the Athenians should suffer severely in war, at the hands of Hermocrates, the Sicilian general. See Plutarch, *ibid.*

§ 4. Ὡσω γε. The particle ὅπου here, and a little below, though not in the protasis, is equivalent to the Latin “ cum,” since. Comp. 3. § 1. — Οἱ ἥρωες ἐκείνοι. Those very princes of eloquence. Comp. 14 § 2. 36. § 2. — Καίτοιγε. Although. Comp. § 7. — Ἐκ τῆς παλαίστρας. The palestra was properly a place for wrestling, and formed part of the gymnasium. It is often put for the gymnasium itself; and hence for a philosophic school. — Τὰ μικροχαρῆ. Minute beauties, affectation in composition.

\*Ἡ τῶν λιθίνων. Supply ἀγάλματων.

ἀν ὄμματα στρέψαις, ἢ τῶν χαλκῶν, αἰδημονεστέρους  
 ὃ ἂν αὐτοὺς ἠγήσαιο καὶ αὐτῶν τῶν ἐν τοῖς ὀφθαλμοῖς  
 παρθένων.” Ἀμφικράτει, καὶ οὐ Ξενοφῶντι, ἔπρεπε,  
 τὰς ἐν τοῖς ὀφθαλμοῖς ἡμῶν κόρας λέγειν παρθένας αἰδή-  
 μονας. Οἶον δὲ, Ἡράκλεις, τὸ τὰς ἀπάντων ἐξῆς κόρας  
 αἰσχυνηγὰς εἶναι πεπεῖσθαι, ὅπου φασὶν, οὐδενὶ οὕτως  
 ἐνοσημαίνεσθαι τὴν τιμῶν ἀναίδειαν, ὡς ἐν τοῖς ὀφθαλ-  
 μοῖς! Ἰταμόν, “ Οἰνοβαρὲς, κινὸς ὄμματ’ ἔχων.”  
 φησὶν.

§ 5. Ὁ μὲν τοι Τίμαιος, ὡς Φαρίου τινὸς ἐφαπτό-  
 μενος, οὐδὲ τοῦτο Ξενοφῶντι τὸ ψυχρὸν κατέλιπεν.  
 Φησὶ γοῦν ἐπὶ τοῦ Ἀγαθοκλέους καὶ τὰ, “ τὴν ἀνεψιῶν,  
 ἐτέρῳ δεδομένην, ἐκ τῶν ἀνακαλυπτηρίων ἀρπάσαντα  
 ἀπελθεῖν. Ὁ τίς ἂν ἐποίησεν, ἐν ὀφθαλμοῖς κόρας, μὴ  
 πόρνας ἔχων;”

§ 6. Τί δὲ ὁ τᾶλλα θεῖος Πλάτων; Τὰς δέλτους  
 θέλων εἰπεῖν, “ Γράψαντες,” φησὶν, “ ἐν τοῖς ἱεροῖς  
 θεήσοσι κυκαριττίνας μνήμας.” Καὶ πάλιν “ Περὶ

—Τῶν ἐν τοῖς. *Than the virgins in their eyes.* Xenophon is speaking of the Spartan youth, who were enjoined by Lycurgus to cover their arms with their gown whenever they appeared in public; to walk silently, and to keep their eyes from wandering. What Longinus blames here is the play on *κόρη*, signifying a virgin, and also the *pupil of the eye*. But all the MSS. of Xenophon now in existence, have ἐν τοῖς δαλμοῖς, which places the passage beyond censure.

Ἐξῆς. This must be rendered *altogether*, or *without exception*; in which signification it is sometimes used by Demosthenes. The words, therefore, τὰς ἀπάντων ἐξῆς κόρας, would be correctly expressed in Latin by “*omnes omnino pupillae.*” Comp. 9. § 14. 82. § 5. 34. § 3.

Ἰταμόν. The impudent man alluded to is no less a personage than Agamemnon. See Homer, *Il. A.* 225.

§ 5. Ὡς φαρίου. *As if he had stumbled upon stolen property.* Comp. Homer, *Od. A.* 348.

Ἐπὶ τοῦ Ἀγαθ. Comp. 2. § 2. — Καὶ τὸ. For *καὶ τοῦτο*. — Ἐκ τῶν ἀνακαλυπτηρίων. *On the third day after marriage.* See this explained in Robinson's *Antiquities of Greece*, τ. 11. — Ἀρπάσαντα ἀπελθεῖν. *That he carried off.* Comp. 16. § 2. Homer, *Il. B.* 71.

§ 6. Τί δὲ ὁ τᾶλλα. Supply *γράφει*, or *φησὶ*. — Τὰς δέλτους. *Tablets were originally folded in the shape of a Δ.* Hence books, and even the tablets of the laws, were called *δέλτοι*. Comp. Æschyl. *Prom.* 814. Eurip. *Iph. T.* 1788.

δὲ τειχῶν, ὦ Μέγυλλε, ἐγὼ ἑπιφεροίμην ἂν τῇ Σπάρτῃ, καθεύδειν ἑᾶν ἐν τῇ γῆ κατακείμενα τὰ τείχη, καὶ μὴ ἐπανίστασθαι.”

§ 7. Καὶ τὸ Ἡροδότειον οὐ πόρρω, τὸ φάναι τὰς καλὰς γυναῖκας “ ἀλγηδόνας ὀφθαλμῶν.” Καὶ ται γε ἔχει τινὰ παραμυθίαν, οἱ γὰρ παρ’ αὐτῷ ταυτὶ λέγοντες εἰσὶν οἱ βάρβαροι, καὶ ἐν μέθῃ· ἀλλ’ οὐδ’ ἐκ τοιούτων προσώπων διὰ μικροψυχίαν καλὸν ἀσχημονεῖν πρὸς τὸν αἰῶνα.

## SECT. V.

*Whence these Imperfections arise.*

§ 1. “ Ἀπαντα μέντοι τὰ οὕτως ἄσεμνα διὰ μίαν ἐμφύεται τοῖς λόγοις αἰτίαν, διὰ τὸ περὶ τὰς νοήσεις καινόςπουδον, περὶ ὃ δὴ μάλιστα κορυβαντιῶσιν οἱ νῦν ἀφ’ ὧν γὰρ ἡμῖν τὰγαθὰ, σχεδὸν ἀπ’ αὐτῶν τούτων καὶ τὰ κακὰ γίγνεσθαι φιλεῖ. Ὅθεν ἐπίφορον εἰς συνταγμάτων κατόρθωσιν τὰ τε κάλλη τῆς ἐρμηνείας, καὶ τὰ ὕψη, καὶ πρὸς τούτοις αἱ ἡδοναί· καὶ αὐτὰ ταῦτα, καθάπερ τῆς ἐπι-

§ 7. Οὐ πόρρω. I. e. not altogether free from frigidity. Comp. Herodotus, v. 18.

Καὶ ται γε. Comp. § 4. 35. § 4. 38. § 5.—Ταυτί. Comp. 15. § 3.—Ἄλλὰ. Yet. See Hoogeveen.—Διὰ μικροψυχίαν. Through an affectation of pretty conceits. Comp. § 4.—Ἀσχημονεῖν. Comp. 3. § 5.

SECT. V. § 1. Διὰ τὸ περὶ. Through a fondness of novelty with regard to sentiments, i. e. through an eager pursuit after new sentiments.—Κορυβαντιῶσιν. Are infatuated. This verb properly signifies to rave like the Corybantes. Comp. 39. § 2.—Τὰγαθὰ καὶ τὰ κακὰ. Good and evil things generally. The Latin translators say, “ vir-

tutes enim et vitia orationis.”—Φιλεῖ. “Solet.” Comp. 2. § 2. Thuc. iii. 42. Herod. viii. 48. Aristoph. Nub. 809. Some take *amat* in Horace, Od. iii. 16. 10. in the same way.

Ὅθεν. Wherefore. This refers to the foregoing words, ἀπ’ ὧν γὰρ, &c.—Ἐπίφορον. I. e. ὃ ἐπιφέρει εἰς κατόρθωσιν, &c. Ornaments of expression, the sublime, and, in addition to these, sweetness, are conducive to success in composition. *ἑπιφέρειν εἰς τι* is the more usual expression. Comp. Plato, Phæd. c. 53, and Thuc. iii. 47. Dionysius Halic. περὶ Συνθ. c. 10. makes the same distinction between κάλλη and ἡδοναί. Comp. 29. § 2. 30. § 1.—Τῆς ἐρμηνείας. Comp. 23. § 1. →

τυχίας, οὕτως ἀρχαὶ καὶ ὑποθέσεις καὶ τῶν ἐναντίων καθίστανται. Τοιοῦτόν πως καὶ αἱ μεταβολαὶ καὶ αἱ ὑπερβολαὶ, καὶ τὰ πληθυντικά· δείξομεν δ' ἐν τοῖς ἔπειτα τὸν κίνδυνον, ὃν ἔχειν εἰκασί. Διόπερ ἀναγκαῖον ἦδη διαπορεῖν καὶ ὑποτίθεσθαι, δι' οὗτου τρόπου τὰς ἀνακεκραμένας κακίας τοῖς ὑψηλοῖς ἐκφεύγειν ἂν δυναίμεθα.

## SECT. VI.

*That a knowledge of the true Sublime is attainable.*

§ 1. Ἔστι δὲ, ὃ φίλος, εἴ τινα περιποιησαίμεθ' ἐν πρώτοις καθαρὰν τοῦ κατ' ἀλήθειαν ὕψους ἐπιστήμην καὶ ἐπίκρισιν. Καίτοι τὸ πρᾶγμα δύσληπτον· ἡ γὰρ τῶν λόγων κρίσις πολλῆς ἐστὶ κείρας τελευταῖον ἐπιγνήνημα· οὐ μὴν ἀλλ', ὡς εἰπεῖν ἐν παραγγέλματι, ἐγτεῦθεν ποθεν ἴσως τὴν διάγνωσιν αὐτῶν οὐκ ἀδύνατον πορίζεσθαι.

## SECT. VII.

*How the Sublime may be known.*

§ 1. Εἰδέναι χρῆ, φίλτατε, διότι, καθάπερ κἂν τῷ κοινῷ βίῳ οὐδὲν ὑπάρχει μέγα, οὐ τὸ καταφρονεῖν ἐστὶ

καθίστανται. Comp. 1. § 4. — Ἐν τοῖς ἔπειτα. In the sequel. — Διαπορεῖν. Comp. 2. § 1.

SECT. VI. § 1. Ἔστι δὲ Supply πρὸς τοῦ ἐκφεύγειν. This refers to the conclusion of the former section. — Καθαρὰν ἐπιστήμην. A clear notion. Comp. Eurip. Rhes. 35.

Καίτοι. Yet. — Τελευταῖον ἐπιγνήνημα. The ultimate consequence. This signification of ἐπιγνήνημα is frequent in the writings of the Stoics. — Οὐ μὴν

ἀλλ'. Comp. 9. § 1. 15. § 3. Nevertheless, perhaps, it is not impossible to obtain somehow hence a distinct knowledge of them by precept, as one may say. — Ἐγτεῦθεν ποθεν. From what Longinus is about to lay down in the sequel. — Διάγνωσιν. Comp. Eurip. Hipp. 927.

SECT. VII. § 1. Εἰδέναι χρῆ. This long period is divided into three in most editions, the first terminating at οὐ μέγιστον, and the second at ἀπερορῶν.

μέγα, εἶον πλοῦτοι, τιμαὶ δόξαι, τυραννίδες, καὶ ὅσα ἄθ' ἄλλα ἔχει πολὺ τὸ ἔξωθεν προστρακαδοῦμενον, οὐκ ἂν τῷ γε φρονίμῳ δόξαιεν ἀγαθὰ ὑπερβάλλοντα, ἂν αὐτὸ τὸ περιφρονεῖν ἀγαθὸν αὐ μέτριον· (θαυμάζουσι γοῦν τῶν ἐχόντων αὐτὰ μᾶλλον τοὺς δυναμένους ἔχειν, καὶ διὰ μεγαλαυχίαν ὑπερορῶντας·) τῆδ' ἐκείνου καὶ ἐπὶ τῶν διηρμένων ἐν ποιήμασι καὶ λόγοις ἐπισκεπτόν, μὴ τινα μεγέθους φαντασίαν ἔχει τοιαύτην, ἣ πολὺ πρόσκειται τὸ εἰκῆ προσαναπλαττόμενον, ἀναπτυσσόμενα δὲ ἄλλως εὐρίσκονται χαῖνα· ἂν τοῦ θαυμάζειν τὸ περιφρονεῖν εὐγενέστερον.

§ 2. Φύσει γάρ πως ὑπὸ τάληθοῦς ὕψους ἐκαιρεταί τε ἡμῶν ἢ ψυχῇ, καὶ γαῦρόν τι ἀνάστημα λαμβάνουσα πληροῦται χαρᾶς καὶ μεγαλαυχίας, ὡς αὐτῇ γεννήσασα, ὅπερ ἤκουσεν.

§ 3. Ὅταν οὖν ὑπ' ἀνδρὸς ἔμφορος, καὶ ἐμπείρου λόγων, πολλάκις ἀκούμενόν τι πρὸς μεγαλοφροσύνην τὴν ψυχὴν μὴ συνδιατιθῆ, μηδ' ἐγκαταλείπη τῇ διανοίᾳ πλεῖον

tas. In this case, besides other objections, *οὕτως*, or some such particle, must be supplied before *οὐκ ἂν τῷ γε*. We find a similar long period at the commencement of sect. 22. — Διδίτι. Put for *δοτι*. — Πολὺ τὸ ἔξωθεν. Much external splendor. Τὸ ἔξωθεν, that which is external, and does not properly belong to the nature of any thing, inappropriate. Comp. 33. § 4. Προστρακαδοῦμενον, that which is much extolled, or magnified by words. Comp. 15. § 3. Θαυμάζουσι. For men rather admire those who are able to possess them, and get through greatness of soul reject them, than those, &c. — Ὑπερορῶντας. Comp. 35. § 2.

Τῆδ' ἐκείνου. Somewhat in the same manner. This is correlative with *καθὼς* in the commencement of the period. — Ἐπὶ τῶν διηρμένων. Comp.

2. § 3. — Τινὰ φαντασίαν. Some mere appearance, as that mentioned above. — Ἡὶ πολὺ πρόσκειται. To which is attached much that has been rashly and unnecessarily added, but if unfolded, it would be found to be altogether vain. — Ἄλλως. Merely, nothing else but, altogether. Comp. Plato, Theæt. p. 176. — Χαῖνα. Inflated, empty, vain. Comp. 3. § 4.

§ 2. Ἀνάστημα. Heychius explains this by *δύναμις*. — Ὡς αὐτῇ γεννήσασα. Quintilian, Inst. Orat. viii. 2. "Sed auditoribus etiam nonnullis grata sunt hæc, quæ cum intellexerint, acumine suo delectantur, et gaudent, non quasi audierint, sed quasi invenerint."

§ 3. Μεγαλοφροσύνην. Elevation of sentiment. Comp. 39. § 2. — Μηδ' ἐγκαταλείπη. Nor leave behind it in the imagination an idea greater than the

ταῦ λεγομένου τὸ ἀναθεωρούμενου, πίπτῃ δ', ἂν τὸ συνεχές ἐπισκοπῆς, εἰς ἀπαύξησιν· οὐκ ἂν ἔτ' ἀληθὲς ὕψος εἴη, μέχρι μόνης τῆς ἀκοῆς σωζόμενον. Τοῦτο γὰρ τῷ ὄντι μέγα, οὐ πολλή μὲν ἡ ἀναθεώρησις, δύσκολος δέ, μᾶλλον δ' ἀδύνατος ἢ κατεξανάστασις, ἰσχυρὰ δὲ ἡ μονήμη καὶ δυσεξάλειπτος.

§ 4. Ὅλος δὲ καλὰ νόμιζε ὕψη καὶ ἀληθινὰ, τὰ διαπαντὲς ἀρέσκοντα καὶ πᾶσιν. Ὅταν γὰρ τοῖς ἀπὸ διαφορῶν ἐπιτηδευμάτων, βίαν, ζήλων, ἡλιπιῶν, λόγων, ἔν τι καὶ ταῦτόν ἅμα περὶ τῶν αὐτῶν ἅπασι δοκῇ, τὸ δ' ἢ ἐξ ἀσυμφώνων ὡς κρίσις καὶ συγκατάθεσις τὴν ἐπὶ τῷ θαυραζόμενῳ πίστιν ἰσχυρὰν λαμβάνει καὶ ἀναμφίλεκτον.

SECT. VIII.

*That there are five Sources of the Sublime.*

§ 1. Ἐπεὶ δὲ πέντε, ὡς ἂν εἴποι τις, πηγὰί τινές εἰσιν αἱ τῆς ὑψηγορίας γονιμώταται, (προϋποκειμένης,

expression, i. e. than the bare words had represented to him.—Τὸ ἀναθεωρούμενον. The subject of contemplation. So ἀναθεώρησις, contemplation, in the next sentence. Comp. 23. § 2.—Ἄν τὸ συνεχές ἐπισκοπῆ. Toup reads ἐπισκοπῆ, sc. ἀντὶ ἑμφρων. Weiske the younger conj. ἂν εἰς συνεχές ἐπισκοπῆς. Συνεχές is the same as συνεχῶς.—Ἀπαύξησις. Insignificance, or meanness of thought.

Τοῦτο γὰρ. "This," says Boileau, "is a very fine description of the Sublime, and finer still because it is sublime itself."—Τῷ ὄντι. Comp. 3. § 4.—Πολλή. Of long duration.—Ἡ κατεξανάστασις. The resistance, i. e. the expulsion of it from the mind.

§ 4. Ὅλος. In short. Comp. Demosth. Olynth. ii. 3. iii. 10.

Ὅταν γὰρ τοῖς. For when one and the same sentiment, at the same time, and concerning the same things, shall seem proper to all persons of different pursuits, &c.—Ἀδγων. Languages.—Τὸ δ' ἢ ἔξ. Then the decision and consent, as it were, of discordant judges, obtains a powerful and indisputable credit for, &c.—Ἀσύμφωνοι was a term for judges who gave sentence without previously consulting each other. Weiske says, it is a metaphor from unskilful musicians.

SECT. VIII. § 1. Πέντε πηγὰί τινές. Weiske takes τινές with πέντε, and translates them "quinque fere."—Γονιμώταται. Most genuine. Comp. 31. § 1. 44. 3. Some translate it most prolific. Ἐψηγορία is the same as ὕψος.—Προϋποκειμένης. The power of language pre-existing as a certain common found-

ὡς περ ἰδέα φους τινὲς κοινού, ταῖς πέντε ταύταις ἰδέαις τῆς ἐν τῷ λέγειν δυνάμεως, ἧς ὅλων χωρὶς οὐδέν,) πρῶτον μὲν καὶ κράτιστον, τὸ περὶ τὰς νοήσεις ἀδρεπήβολον, ὡς κὰν τοῖς περὶ Ξενοφώντος ἀριστάμεθα· δεύτερον δὲ, τὸ σφοδρὸν καὶ ἐνθουσιαστικὸν πάθος. Ἄλλ' αἱ μὲν δύο αὐτὰ τοῦ ὕψους κατὰ τὸ πλεον αὐθιγενεῖς συστάσεις· αἱ λοιπαὶ δ' ἤδη καὶ διὰ τέχνης, ἧ τε ποιά τῶν σχημάτων πλάσις, (δισσὰ δὲ που ταῦτα, τὰ μὲν νοήσεως, θάτερα δὲ λέξεως,) ἐπὶ δὲ τούτοις ἡ γενναῖα φράσις, (ἧς μέρη πάλιν ὀνομάτων τε ἐκλογῇ, καὶ ἡ τροπικῇ καὶ πεποιημένῃ λέξις·) πέμπτη δὲ μεγέθους αἰτία, καὶ συγκλείουσα τὰ πρὸ ἑαυτῆς ἅπαντα, ἡ ἐν ἀξιωματικῇ καὶ διάρσει σύνθεσις. Φέρε δὴ, τὰ ἐμπεριεχόμενα καθ' ἑκάστην ἰδέαν τούτων ἐπισκεψώμεθα, τοσοῦτον προσιπόντες, ὅτι τῶν πέντε μορίων ὁ Καικίλιος ἐν τι παρέλιπεν, ὡς καὶ τὸ πάθος ἀμέλει.

§ 2. Ἄλλ' εἰ μὲν ὡς ἐν τι ταῦτ' ἄμφω, τό τε ὕψος

ation for these five kinds.—Ἡς ὅλων. I. e. without which pre-existing talent of language these five sources are altogether of no consideration.—Τὸ περὶ τὰς νοήσεις. A just sublimity with respect to thoughts, i. e. facility in conceiving sublime ideas. In sect. 9. § 1. we find μεγαλοφύης used in a similar sense to ἀδρεπήβολον here. Μεγαλεπήβολον is used also in the same manner. See Schäfer's Mel. Crit. pp. 119, 120.—Ὡς κὰν τοῖς. As also in my writings, &c. The verb ὀρίζεσθαι is used here in the sense of to teach.—Πάθος. Emotion, i. e. the power of raising the passions. In this sense it frequently occurs in Longinus. It is used quite differently 9. § 7. 43. § 1, 44. § 6.

Αὐθιγενεῖς. Indigenous, i. e. the gift of nature herself.—Ἡ τε ποιά. The first of the three remaining sources is a certain formation of figures.—Δισσὰ δὲ που. And these figures are twofold,

of sentiment, and of language.—Ἡ γενναῖα φράσις. Dignity of expression, which constitutes the fourth source of the sublime. This consists in a selection of words, and in a figurative and high-wrought style. Comp. 3. § 4.—Πέμπτη αἰτία. The fifth source, which comprehends all those that went before it, consists in the construction of language with dignity and sublimity. *Aἰτία* is used here for *πηγή*. Comp. 10. § 1.—Σύνθεσις. Supply *ὀνομάτων*. Comp. 34. § 2. 39. § 1.

Φέρε δὴ. Come then. So φέρε νῦν, 10. § 1. Comp. Aristoph. Thesm. 795. See Viger, v. § 13. 6.—Καθ' ἑκάστην ἰδέαν. In each of these five sorts separately.—Ἐν τι. One particular, the Pathetic for instance. See Viger, vii. § 3. Comp. 12. § 1. 34. § 2.

§ 2. Ὡς ἐν τι. Both these as one and the same thing. Ἐδοξεν αὐτῷ is to be supplied from the following clause.

καὶ τὸ παθητικὸν, καὶ ἔδοξεν αὐτῷ πάντῃ συνυπάρχειν  
 τε ἀλλήλοις καὶ συμπεφυκέναι, διαμαρτάνει· καὶ γὰρ  
 πάθῃ τινὰ διεστῶτα ὕψους καὶ ταπεινὰ εὐρίσκεται,  
 καθάπερ οἰκτοί, λύπαι, φόβοι· καὶ ἔμπαλιν πολλὰ ὕψη  
 δίχα πάθους, ὡς πρὸς μυρίοις ἄλλοις καὶ τὰ περὶ τοὺς  
 Ἀλωάδας τῷ ποιητῇ παρατετολμημένα·

Ἔοσαν ἐπ' Οὐλύμπῳ μέμασαν θέμεν· αὐτὰρ ἐπ'  
 Ἔοσῃ

Πήλιον εἰνοσίφυλλον, ἴν' οὐρανὸς ἀμβατὸς εἶη.

Καὶ τὸ τούτοις ἔτι μεῖζον ἐπιφερόμενον,

Καὶ νύ κεν ἐξετέλεσσαν —————

§ 8. Παρά γε μὴν τοῖς ῥήτορσι τὰ ἐγκώμια, καὶ τὰ  
 πομπικὰ καὶ ἐπιδεικτικὰ, τὸν μὲν ὄγκον καὶ τὸ ὑψηλὸν  
 ἐξ ἅπαντος περιέχει, πάθους δὲ χηρεύει κατὰ τὸ πλεῖ-  
 στον· ὅθεν ἤκιστα τῶν ῥητόρων οἱ περιπαθεῖς ἐγκωμια-  
 στικοὶ, ἢ ἔμπαλιν οἱ ἐπαινετικοὶ περιπαθεῖς.

§ 4. Εἰ δ' αὖ πάλιν ἐξ ὄλου μὴ ἐνόμισεν ὁ Καικίλιος  
 τὸ ἔμπαθὲς τὰ ὕψη ποτὲ συντελεῖν, καὶ διὰ τοῦτ' οὐχ  
 ἠγήσατο μνήμης ἀξίον, πάνυ διηπάτηται. Θαρρῶν γὰρ  
 ἀφορισαίμην ἂν, ὡς οὐδὲν οὕτως, ὡς τὸ γενναῖον πάθος,

Πάντῃ συνυπάρχειν. Every where to co-exist and amalgamate. Comp. 10. § 1.— Καὶ γὰρ πάθῃ. Smith observes, that the Pathetic without grandeur is preferable to the Sublime without passion; but where both unite the passage will be excellent. He cites examples of the former from Math. xi. 28—30. xxiii. 37., and St. Paul's farewell speech to the Ephesian elders, Acts, xx.— Ἀλωάδας. From the nominative Ἀλωάδαι, the sons of Alæus, Otus and Ephialtes. Ἀλωάδες, which Hudson gives in his Index, signifies the daughters of Alæus. See Hemsterhuis on Lucian's Surveyors General, c. 3.— Τῷ ποιητῇ. Odys. A. 314. Homer

was frequently called the poet, κατ' ἐξοχήν. "Solut appellari poeta meruit Homerus." Paterculius, i. 5.— Ἐπιφερόμενον. Subjoined.

§ 3. Ὄγκον . . . ὑψηλόν. These are synonymous, and mean sublimity, loftiness, elevation, the Sublime. Comp. 1. § 1.— Ἐξ ἅπαντος περιέχει. Comprehends throughout.

§ 4. Εἰ δ' αὖ πάλιν. But if on the other hand Cæcilius was wholly of opinion that the Pathetic never effects the Sublime, &c. Faber's conjecture, τὸ ἔμπαθὲς ἐς τὰ ὕψη, that the Pathetic never contributes any thing to the Sublime, seems preferable. Comp. 39. § 1. But mere conjecture, however plausi-



ἔνθα χρῆ, μεγαλήγορόν ἐστι, ὥσπερ ὑπὸ μανίας τινὸς  
καὶ πνεύματος ἐνθουσιαστικοῦ ἐκπνέον καὶ οἰονεὶ φοιβά-  
ζον τοὺς λόγους.

## SECT. IX.

*On Elevation of Thought.*

§ 1. Οὐ μὴν ἄλλ', ἐπεὶ τὴν κρατίστην μοῖραν ἐπέχει  
τῶν ἄλλων τὸ πρῶτον, λέγω δὲ τὸ μεγαλοφυῆς, χρῆ  
κάνταῦθα, εἰ καὶ δωρητὸν τὸ πρᾶγμα μᾶλλον ἢ κτητὸν,  
ὅμως, καθ' ὅσον οἶόν τε, τὰς ψυχὰς ἀνατρέφειν πρὸς τὰ  
μεγέθη, καὶ ὥσπερ ἐγκύμονας αἰεὶ ποιεῖν γενναίου παρα-  
στήματος.

§ 2. Τίνα, φήσει, τρόπον; Γέγραφέα που καὶ ἐτέ-  
ρωθι, τὸ τοιοῦτον ὕψος μεγαλοφροσύνης ἀπήχημα.  
Ὅθεν καὶ Φίωνῃς διχα θαυμάζεται ποτε ψιλὴ καθ' ἑαυτὴν  
ἢ ἔννοια δι' αὐτὸ τὸ μεγαλόφρον, ὡς ἡ τοῦ Αἴαντος ἐν  
Νεκυίᾳ σιωπὴ μέγα καὶ παντὸς ὑψηλότερον λόγου.

§ 3. Πρῶτον οὖν τὸ, ἐξ οὗ γίνεται, προϋποτίθεσθαι  
πάντα ἀναγκαῖον, ὡς ἔχειν δεῖ τὸν ἀληθῆ ῥήταρα μὴ  
ταπεινὸν φρόνημα καὶ ἀγεννές. Οὐδὲ γὰρ οἶόν τε, μικρὰ

ble, will not warrant an alteration of the text.—Ἐνθα χρῆ. That is, in proper time and place, *seasonably*.

SECT. IX. § 1. Οὐ μὴν ἄλλ'. Comp. 6. § 1.—Τὸ πρῶτον. The first of the five divisions enumerated in the foregoing section.—Τὸ μεγαλοφυῆς. Comp. 2. § 1.—Δωρητὸν. Conferred as a gift by nature.—Καθ' ὅσον οἶόν τε. *As much as possible*.

§ 2. Φήσει. Supply τίς. Comp. 2. § 1. Some read φήσας, referring it to Terentianus.—Μεγαλοφροσύνης. The echo of loftiness of soul. Comp. 7. § 3.

Ἡ τοῦ Αἴαντος. Homer, *Odys.* A. 562. Dido, in Virgil, *Æn.* vi. 409,

behaves with the same greatness and majesty as Homer's Ajax. "Illa solo fixos oculos aversa tenebat; Nec magis incepto vultum sermone movetur, Quam si dum ailex aut stet Marpesia cautes." Smith cites Shakespeare's *Julius Cæsar*, iv. 4.—Ἐν Νεκυίᾳ. The eleventh book of Homer's *Odyssey* is inscribed in some MSS. *Nekyia*, and in others *Nekyomanteia*.

§ 3. Προϋποτίθεσθαι. Comp. 1. § 3.—Ἀληθῆ. Comp. 18. § 2.

Οὐδὲ γὰρ οἶόν τε. This idea is borrowed from Demosthenes, *Olynth.* iii. 9. Comp. Cicero, *Amic.* c. 9.—Ἐν ἢ ἐμφροῦν. Whose ideas are energetic.

καὶ δουλοπρεπῆ φρονοῦντας καὶ ἐπιτηδεύοντας παρ' ὄλον τὸν βίον, θαυμαστόν τι καὶ τοῦ παντὸς αἰῶνος ἐξενεγκεῖν ἄξιον· μεγάλοι δὲ οἱ λόγοι τούτων, κατὰ τὸ εἶδος, ὧν ἂν ἐμβριθεῖς ᾧσιν αἱ ἔννοιαι.

§ 4. Ταύτη καὶ εἰς τοὺς μάλιστα φρονηματίας ἐμπίπτει τὰ ὑπερφυᾶ. Ὁ γὰρ τῷ Παρμενίῳ φήσαντι, “ ἐγὼ μὲν ἂν ἠρκέσθην, \* \* \* [εἰ Ἀλέξανδρος ἤμην,” “ Κἀγὼ νῆ Δία,” εἰπὼν, “ εἰ Παρμενίων ἤμην,” τὸ αὐτοῦ μεγαλόφρον δείκνυσιν· ὡς καὶ τὸ Ὀμήρου παραρίζει μεγαλοφυῆς ἐν τῷ

Οὐρανῷ ἐστήριξε κάρη, καὶ ἐπὶ χθονὶ βαίνει,] τὸ ἐπ' οὐρανὸν ἀπὸ γῆς διάστημα· καὶ τοῦτ' ἂν εἴποι τις οὐ μᾶλλον τῆς Ἐριδος, ἢ Ὀμήρου μέτρον.

§ 5. Ὡς ἀνόμιόν γε τὸ Ἡσιόδειον ἐπὶ τῆς Ἀχλῦος, εἶγε Ἡσιόδου καὶ τὴν Ἀσπίδα δετέον· “ Τῆς ἐκ μὲν ῥινῶν μύξαι ῥέον.” οὐ γὰρ δεῖνόν ἐποίησε τὸ εἶδωλον, ἀλλὰ μωστητόν. Ὁ δὲ πῶς μεγεθύνει τὰ δαιμόνια ;

“ Ὅσσον δ' ἡρωεῖδες ἀνὴρ ἴδεν ὀφθαλμοῖσιν,

§ 4. Ταύτη. Hence. Comp. § 9. — *Eis toûs φρονηματίας. Falls to the lot of the most high-minded men.*

Ὁ γὰρ. Alexander. — Ἐγὼ μὲν ἂν ἠρκέσθην. Pearce fills up the hiatus here by the insertion of τούτους after ἠρκέσθην. Comp. Paul, Timoth. i. 6. 8. The remainder, included in brackets, was supplied from Plutarch, Alex., and Homer, II. Δ. 443, by Gabriel de Petra. Comp. Arrian, Exp. Alex. ii. 26. Here three hundred lines are lost. The fifty lines antecedent to this chasm, and the fifty subsequent to it, are also wanting in the ancient Parisian MSS. making the entire omission in that MS., four hundred lines. These two chasms of fifty lines each have been supplied from the first Vatican MS. Oh! that some spirited government would appoint a commission to examine the filth-enveloped stores of

Spain and Italy! What a treasure a perfect MS. of the inimitable Longinus!

Ὡς καὶ τό. As also the distance from earth to heaven determines the sublime ideas of Homer, in the verse, &c. — Οὐρανῷ ἐστήριξε. Virgil, Æn. iv. 177. copies this line, but applies it to Fame: “ Ingrediturque solo et caput inter nubila condit.” Comp. Milton, P. L. iv. 985. seqq. — Μέτρον. This word, as applied to Discord, may be interpreted magnitude, and capacity as applied to Homer. It is strange that some translators have rendered it verse.

§ 5. Ἐπὶ τῆς Ἀχλῦος. Concerning Melancholy. Comp. 2. § 8. Hesiod, Sent. Herc. 267. — Εἶγε. If we must set down the shield too as the composition of Hesiod.

Ὁ δέ. Hemer, II. E. 770.

Ἦμενος ἐν σκοπιῇ, λεύσσαν ἐπὶ οἶνοπα πόντον·  
Τόσσον ἐπιθρόσκουσι θεῶν ὑψηλές ἵπποι.

Τὴν ὀρμὴν αὐτῶν κοσμικῶ διαστήματι καταμετρεῖ.  
Τίς οὖν οὐκ ἂν εικότως διὰ τὴν ὑπερβολὴν τοῦ μεγέθους  
ἐπιθρόσκειτο, ὅτι, ἂν δις ἐξῆς ἐφορμήσωσιν οἱ τῶν θεῶν  
ἵπποι, οὐκέθ' εὐρήσουσιν ἐν κόσμῳ τόπον;

§ 6. Ὑπερφυᾶ καὶ τὰ ἐπὶ τῆς θεομαχίας φαντάσ-  
ματα,

Ἄμφι δ' ἐσάλπιγξεν μέγας οὐρανόσ οὐλυμπός τε.  
Ἐδδεδεισεν δ' ὑπένερθεν ἀναξ ἐνέρων Ἀιδανεύς,  
Δείσας δ' ἐκ θρόνου ἄλτο, καὶ ἴαχε, μὴ οἱ ἔπειτα  
Γαῖαν ἀναρρήξειε Ποσειδάων ἐνοσίχθων,  
Οἰκία δὲ θνητοῖσι καὶ ἀθανάτοισι φανεῖη,  
Σμερδαλέ, εὐρώεντα, τά τε στυγέουσι θεοί περ.

Ἐπιβλέπεις, εἰταῖρε, ὡς, ἀναρρηγνυμένης μὲν ἐκ βάθρων  
γῆς, αὐτοῦ δὲ γυμνουμένου ταρτάρου, ἀνατροπὴν δὲ ὅλου  
καὶ διάστασιν τοῦ κόσμου λαμβάνοντος, πάνθ' ἅμα,  
οὐρανόσ, ἄδησ, τὰ θνητὰ, τὰ ἀθάνατα, ἅμα τῇ τότε  
συμπολεμεῖ καὶ συγκινδυνεύει μάχῃ;

§ 7. Ἀλλὰ ταῦτα φοβερά μὲν· πλὴν εἰ μὴ κατ' ἄλ-

Κοσμικῶ διαστήματι. By the extent  
of the universe. See Wakefield's Sylv.  
Crit. P. i. p. 17. and Weiske's castiga-  
tion thereof.—Ἐξῆσ. Comp. 4. § 4.—  
Τόσσον. Room.

§ 6. Ἐπὶ τῆς θεομαχίας. Comp.  
2 § 3. 3. § 1.

Ἄμφι δὲ. These verses are from  
Homer, Il. γ. 61, with the exception  
of the first, which is partly from Il. φ.  
388. Longinus seems, therefore, to  
have quoted from memory. Virgil  
imitates this passage, Æn. viii. 243.  
“ Non secus, ac si qua penitus vi terra  
dehiscens Infernas roseret sedes, et  
regna recedat Pallida, Dis inuisa;  
superque immane barathrum Cernatur,

trepidantque immissa lumine Manes.”  
Comp. Macrob. Sat. v. 16. Ovid.  
Met. ii. 260. v. 356. Hesiod, Theog.  
665. 839. Milton, P. L. vi. 207. seqq.  
—Εὐρώεντα. Foul, loathsome. “Loca  
senta situ,” Virgil, Æn. vi. 462.  
Comp. Hesiod, Op. D. 153. Soph.  
Ajax, 1167.

Πάνθ' ἅμα. The same as ἄνατα,  
altogether. The second ἅμα is added  
merely for ornament.

§ 7. Πλὴν εἰ μὴ. Unless perhaps.  
Comp. 11. § 2. For these particles  
see Hoogeveen on πλὴν. Plutarch, in  
his treatise on Reading the Poets, is of  
the same opinion with Longinus.

ληγόριαν λαμβάνοιτο, παντάπασιν ἄθεα, καὶ οὐ σώζοντα τὸ πρέπον. Ὅμηρος γάρ μοι δοκεῖ, παραδιδούς τραύματα θεῶν, στάσεις, τιμωρίας, δάκρυα, δεσμά, πάθη κάμφυρτα, τοὺς μὲν ἐπὶ τῶν Ἰλιακῶν ἀνθρώπους, ὅσων ἐπὶ τῇ δυνάμει, θεοὺς πεποιηκέναι, τοὺς θεοὺς δὲ ἀνθρώπους. Ἄλλ' ἡμῖν μὲν δυσδαιμονοῦσιν ἀπόκειται λιμὴν κακῶν, ὁ θάνατος τῶν θεῶν δ' οὐ τὴν φύσιν, ἀλλὰ τὴν ἀτυχίαν ἐποίησεν αἰώνιον.

§ 8. Πολύ δὲ τῶν περὶ τὴν θεομαχίαν ἀμείνω τὰ, ὅσα ἄχραντόν τι καὶ μέγα τὸ δαιμόνιον ὡς ἀληθῶς καὶ ἄκρατον παρίστησιν, ὅσα (πολλοῖς δὲ πρὸ ἡμῶν ὁ τέπος ἐξείργασται) τὰ ἐπὶ τοῦ Ποσειδῶνος,

Τρέμε δ' οὔρεα μακρὰ καὶ ὕλη,

Καὶ κορυφαί, Τρώων τε πόλις καὶ νῆες Ἀχαιῶν  
Ποσσὶν ὑπ' ἀθανάτοισι Ποσειδάωνος ἰόντος.

Βῆ δ' ἐλάαν ἐπὶ κύματ', ἄταλλε δὲ κήτε' ὑπ' αὐτῷ  
Πάντοθεν ἐκ κευθμῶν, οὐδ' ἠγνοίησεν ἄνακτα.

Γηθοσύνη δὲ θάλασσα διίστατο, τοὶ δὲ πέτοντο.

Παραδιδούς. Relating.—Πάθη. Sufferings, calamities. Comp. 8. § 1.—Ἐπὶ τῶν Ἰλιακῶν. Supply πραγμάτων: those who lived "Trojani tempore belli."

Ἄλλ' ἡμῶν μὲν. This is elliptical. Longinus endeavours to show that Homer makes the condition of the Gods far more wretched than that of mankind: For us at least, unhappy mortals, death is reserved as a port from our miseries. Comp. 3. § 5.—Λιμὴν κακῶν. Comp. Herod. vii. 46. Æschyl. Suppl. 408.—Ὁὐ τὴν φύσιν. Here is an ellipsis of μόνων. This is usual both in Greek and Latin.

§ 8. Ὅσα ἄχραντόν τι. That is, without any thing of mortal weakness and imperfection.—Ἐξείργασται. Has been handled, i. e. treated of and cri-

ticised. The passage is from Iliad N. 18.

Τρέμε δ' οὔρεα. Virgil, Æn. iii. 90. "Tremere omnia visa repente, Liminaque, laurusque Dei, totusque moveri Mons circum." Comp. vi. 250. Milton, P. L. vi. 780. seqq. For more majestic descriptions of the Deity see Psalm xviii. 7—10. lxviii. 7, 8. lxxvii. 16—19. Judges, v. 5. Isaiah, lxiv. 3.—Καὶ κορυφαί. This verse is not read here in the copies of Homer now in existence; neither is it in the Paraphrase of Theoderus Gaza. It occurs, however, in T. 60. Longinus has, perhaps, quoted from memory.—Ἀταλλε. Quiatus Smyræus, or, as he is sometimes called, Calaber, imitates this passage, v. 93. Comp. Max. Tyr. xxxii. 7. Virgil, Æn. v. 819.

§ 9. Ταύτη καὶ ὁ τῶν Ἰουδαίων Θεομορφῆτης, οὐχ ὁ τυχαῖον ἀνὴρ, ἐπειδὴ τὴν τοῦ Θεοῦ δύναμιν κατὰ τὴν ἀξίαν ἐχώρησε, κάξέφηγεν, εὐθύς ἐν τῇ εἰσβολῇ γραφῆσαι τῶν νόμων. “Εἶπεν ὁ Θεός,” φησί· τί; “Γενέσθω φῶς, καὶ ἐγένετο· γενέσθω γῆ, καὶ ἐγένετο.”

§ 10. Οὐκ ὀχληρὸς ἀπ’ ἴσως, ἐπαῖρα, δόξαιμι, ἐν ἔτι τοῦ ποιητοῦ καὶ τῶν ἀνθρωπίνων παραθέμενος, τοῦ μαθεῖν χάριν, ὡς εἰς τὰ ἥρωϊκὰ μεγάλα· συμεμβαίνειν ἐθίζει. Ἀχλὺς ἄφνω καὶ νύξ ἄπορος αὐτῷ τὴν τῶν Ἑλλήνων ἐπέχει μάχην· ἔνθα δὴ ὁ Αἴας ἀμηχανῶν,

Ζεῦ πάτερ, φησὶν, ἀλλὰ σὺ ῥῦσαι ὑπ’ ἡέρος υἱας  
Ἀχαιῶν,

Ποίησον δ’ αἴθρην, δὸς δ’ ὀφθαλμοῖσιν ἰδέσθαι·

Ἐν δὲ φάει καὶ ὄλεσσον.

Ἔστιν ὡς ἀληθῶς τὸ πάθος Αἴαντος· οὐ γὰρ ζῆν εὔχεται (ἦν γὰρ τὸ αἴτημα τοῦ ἥρωος ταπεινότερον), ἀλλ’ ἐπειδὴ ἐν ἀπράκτῳ σκότει τὴν ἀνδρίαν εἰς οὐδὲν γενναῖον

§ 9. Ταύτη καὶ. In the same manner also Moses, no ordinary personage, when he had conceived a just idea of the power of the Deity, immediately in the beginning, &c. Weiske interprets ταύτη by “ideo,” and Μοῦσος by “ergo.”—Κατὰ τὴν ἀξίαν. “Digne,” i. e. becoming the dignity of the Creator.—Ὀὐχ ὁ τυχαῖον ἀνὴρ. Comp. 16. § 1. Xenoph. Mem. iii. 9, 10. iii. 11. 4.

Ἐἶπεν ὁ Θεός. “There is a particularity in the manner of quoting this passage by Longinus, which I think has hitherto escaped observation: God said—What?—Let there be light, &c. That interrogation between the narrative part and the words of the Almighty himself carries with it an air of reverence and veneration. It seems designed to awaken the reader, and raise his awful attention to the voice of the great Creator. Smith. Comp. Psalm xxxiii. 9.

§ 10. Ὡς εἰς τὰ ἥρωϊκὰ. How he is accustomed to soar along in heroic sublimity, i. e. to accompany his heroes in grand achievements. Toup incorrectly renders this passage thus: Quomodo assuefacit nos secum una ingredi in sublimia heroica.

Νύξ ἄπορος. Impenetrable darkness shrouds the battle.—Ἀδρῆ. The same as παρ’ ἀδρῆ, or ὑπ’ ἀδρῆ, in Homer. Comp. § 15. 15 § 4. and 15. § 5.

Ζεῦ πάτερ. Iliad P. 645. A similar sentiment occurs in Lucan, iv. 488. “Non tamen in caeca bellorum nube cadendum est; Ut, eum permistis acies sua tela tenebris involvunt,” &c.

Ἔστιν ὡς ἀληθῶς. This is really the feeling of Ajax. For ὡς ἀληθῶς see Hoogeveen, and Viger, viii. § 10.—Ἐν ἀπράκτῳ σκότει. In impervious darkness, that is, a darkness in which nothing could be done.—Τὴν ἀνδρίαν εἰς οὐδὲν. He could not place his valour

εἶχε διαθέσθαι, διὰ ταυτ' ἀγωνακτῶν, ὅτι πρὸς τὴν μάχην ἀργαῖ, φῶς ὅτι τάχιστα αἰτεῖται, ὡς πάντως τῆς ἀρετῆς εὐρήσων ἐντάφιον ἀξίον, καὶ αὐτῷ Ζεὺς ἀντιτάττηται.

§ 11. Ἀλλὰ γὰρ Ὅμηρος μὲν ἐνθάδε οὔριος συναιμπνεῖ τοῖς ἀγῶσι, καὶ οὐκ ἄλλο τι αὐτὸς πέπονθεν, ἢ

Μαίνεται, ὡς ὅτ' Ἄρης ἐγχέσπαλος, ἢ ὄλοδν πῦρ  
 Οὔρεσι μαίνεται βαθέης ἐν τάρφεσιν ὕλης·  
 Ἄφλοισμὸς δὲ περὶ στόμα γίνεται·

δείκνυσι δ' ὅμως διὰ τῆς Ὀδυσσεΐας (καὶ γὰρ ταῦτα πολλῶν ἕνεκα προσεπιθεωρητέον), ὅτι μεγάλης φύσεως ὑποφερομένης ἤδη ἰδίον ἐστὶν ἐν γήρᾳ τὸ φιλόμυθον.

§ 12. Δῆλος γὰρ ἐκ πολλῶν τε ἄλλων συνθεθεικῶς ταύτην δευτέραν τὴν ὑπόθεσιν, ἀτὰρ δὴ καὶ τοῦ λείψανου τῶν Ἰλιακῶν παθημάτων διὰ τῆς Ὀδυσσεΐας, ὡς ἐπει-

in any noble position. Weiske explains διαθέσθαι by "uti."

§ 11. Ἀλλὰ γὰρ. But indeed though Homer in the *Iliad* blows like a favourable gale upon, and inspires his battles, and is himself not less affected than his combatants, i. e. is as warm and impetuous as any of his heroes. Comp. Lucian, Composition of History, c. 45. — Μαίνεται. *Iliad* O. 605. — Δείκνυσι δ' ὅμως. This refers to the foregoing part of the period, ἀλλὰ γὰρ, &c. — Προσεπιθεωρητέον. Must be further observed. Comp. Socrat. Epist. 6. — Μεγάλης φύσεως. When a great genius is already in the decline, a love of fabulous narrations is peculiar to it in old age. The verbs ὑποφέρεσθαι and ἀνορθεῖν are properly used with respect to the ebbing of the tide.

§ 12. Δῆλος γὰρ. For it is evident from many arguments, that Homer composed this subject next after the *Iliad*; or, Homer evidently composed, &c. Δῆλος, ἔδηλος, φανερός, and

other similar adjectives, instead of being put in the neuter with the impersonal verb, followed by ὡς, or ὅτι, or by an accusative and infinitive, are elegantly made to agree with the nominative case of the verb, followed by a participle also agreeing with that nominative. See Viger, iii. § 4. 6. Comp. Aristoph. Av. 1408. Demosth. περὶ Στεφ. c. 7. Morus is not very clear here in his explanation of the word ἐπόθεω. Comp. 1. § 1. 38. 2. — Ἐκ τοῦ προσεπιθεώρεω. From the circumstance of further introducing, &c. — Καὶ νῆ Δί' ἐκ τοῦ. And certainly from the circumstance of having paid moreover in the *Odyssey* the lamentations and the mournings which he had formerly, perhaps, designed for his heroes. The interpretation of this passage depends on the meanings of the verbs ἀπεθῆναι and προγνώσκω, the former signifying to pay as a debt, the latter to determine previously.

σοδιά τινα τοῦ Τρωϊκοῦ πολέμου, προσεπεισφέρειν, καὶ νῆ Δί' ἐκ τοῦ τὰς ὀλοφύρσεις καὶ τοὺς οἰκτους, αἰς πάλαι που προεγνωσμένους τοῖς ἥρωσιν, ἐνταῦθα προσ-αποδιδόναί. Οὐ γὰρ ἄλλ', ἢ τῆς Ἰλιάδος ἐπίλογός ἐστιν ἡ Ὀδύσσεια·

\* Ἐνθα μὲν Αἴας κεῖται ἀρήϊος, ἔνθα δ' Ἀχιλλεύς,  
 \* Ἐνθα δὲ Πάτροκλος, θεόφιν μῆστωρ ἀτάλαντος·  
 \* Ἐνθα δ' ἐμὸς φίλος υἱός.

§ 13. Ἀπὸ δὲ τῆς αὐτῆς αἰτίας, οἶμαι, τῆς μὲν Ἰλιάδος, γραφομένης ἐν ἀκμῇ πνεύματος, ὅλον τὸ σωματικὸν δραματικὸν ὑπεστήσατο καὶ ἐναγώνιον· τῆς δὲ Ὀδυσσεΐας τὸ πλεόν διηγηματικὸν, ὅπερ ἴδιον γήραος. Ὅθεν ἐν τῇ Ὀδυσσεΐᾳ παρεικάσαι τις ἂν καταδυομένων τὸν Ὀμηρον ἠλίω, οὐ δίχα τῆς σφοδρότητος παραμένει τὸ μέγεθος. Οὐ γὰρ ἔτι τοῖς Ἰλιακοῖς ἐκείνοις ποιήμασιν ἴσον ἐνταῦθα σώζει τὸν τόνον, οὐδ' ἐξωμαλισμένα τὰ ὕψη καὶ ἰζήματα μηδαμοῦ λαμβάνοντα, οὐδὲ τὴν πρόχυσιν ὁμοίαν τῶν ἐπαλλήλων παθῶν, οὐδὲ τὸ ἀγγίστροφον καὶ πολιτικὸν, καὶ ταῖς ἐκ τῆς ἀληθείας φαντασίαις καταπεπυκνωμένον· ἀλλ', ὅσον ὑποχωροῦντος εἰς ἑαυτὸν αἰκεανοῦ καὶ περὶ τὰ ἴδια μέτρα ἐρημουμένου,

\* Ἐνθα μὲν Αἴας. From Nestor's reply to Telemachus, *Odys.* Γ. 159.

§ 13. Τῆς μὲν Ἰλιάδος. *He has made the whole structure of the Iliad, &c. dramatic and vehement, or full of action.* — Διηγηματικὸν. *Consisting of narrative.*

Παρεικάσαι τις ἂν. "Never did any criticism," says Pearce, "equal, much less exceed, this of Longinus in sublimity. He gives his opinion, that Homer's *Odyssey*, being the work of his old age, and written in the decline of life, and in every respect equal to the *Iliad*, except in violence and impetuosity, may be compared to the

setting sun, whose grandeur continues the same, though its rays retain not the same fervent heat." Comp. Milton, *P. L.* i. 589. to 599.

Τὴν πρόχυσιν. *An invariable profusion of uninterrupted, or crowded passions.* — Τὸ ἀγγίστροφον. *Versatility and powerful eloquence.* Comp. 44. § 1. — Ἄλλ', ὅσον. *Yet after all, like the ebbings of the ocean, receding within itself, and decreasing at its proper limits, the ebbings of his greatness appear even in his fabulous and incredible wanderings.* — Μέτρα. *The extreme boundaries or limits of the sea at time of high water; high-water-mark.* —

τὸ λοιπὸν φαίνονται τοῦ μεγέθους ἀμπώτιδες κὰν τοῖς μυθώδεσι καὶ ἀπίστοις πλάνοισ.

§ 14. Λέγων δὲ ταῦτ' οὐκ ἐπιλέλησμαι τῶν ἐν τῇ Ὀδυσσεΐα χειμῶνων, καὶ τῶν περὶ τὸν Κύκλωπα, καὶ τινων ἄλλων· ἀλλὰ γῆρας διηγοῦμαι, γῆρας δ' ὄμωσ Ὀμήρου. Πλὴν ἐν ἅπασι τούτοις ἐξῆς τοῦ πρακτικοῦ κρατεῖ τὸ μυθικόν· παρεξέβην δ' εἰς ταῦθ', ὡς ἔφην, ἵνα δείξαιμι, ὡς εἰς λῆρον ἐνίοτε ῥᾶστον κατὰ τὴν ἀπακμὴν τὰ μεγαλοφυῆ παρατρέπεται, οἷα τὰ περὶ τὸν ἄσκον, καὶ τοὺς ἐκ Κίρκης συφορβουμένους, οὓς ὁ Ζώϊλος ἔφη χοιρίδια κλαίοντα, καὶ τὸν ὑπὸ τῶν πελειάδων ὡς νεοσσὸν παρατρεφόμενον Δία, καὶ τὸν ἐπὶ τοῦ ναυαγίου δέχ' ἡμέρας ἄσιτον, τὰ τε περὶ τὴν μνηστηροφονίαν ἀπίθανα. Τί γὰρ ἂν ἄλλο φῆσαιμεν ταῦτα, ἢ τῶ ὄντι τοῦ Διὸς ἐνύπνια;

§ 15. Δευτέρου δὲ ἔνεκα προσιστορῆσθαι τὰ κατὰ τὴν Ὀδύσειαν, ὅπως ἦ σοι γνώριμον, ὡς ἡ ἀπακμὴ τοῦ πάθους ἐν τοῖς μεγάλοις συγγραφεῦσι καὶ ποιηταῖς εἰς ἦθος ἐκλύεται. Τοιαῦτα γὰρ που τὰ περὶ τὴν τοῦ

Ἀμπώτιδες. Ἀμπωτίς, or ἄμπωσις, a syncope for ἀνάπωσις, signifies the ebb, or reflux of the sea.

§ 14. Καὶ τῶν περὶ. Supply διηγημάτων, or πραγμάτων. This narration of Ulysses' adventures with the Cyclops occurs in *Odys.* I. 182.

Πλὴν ἐν ἅπασι. Yet in all these, without exception, the narrative prevails over the dramatic. *Comp.* 4. § 4. — Τούτοις. Those passages in the *Odyssey*, which are really sublime. — Περὶ τὸν ἄσκον. The story of sowing up the winds in a leathern bag, *Odys.* K. 17. — Ἐκ Κίρκης. Fed as swine by Circe. The ἐκ here is used for ὑπὸ, as frequently occurs in Ionic writers. *Comp.* Herod. ii. 148. vii. 175. The Scholiast on Theocritus, ix. 35. says, ὑπὸ τῆς Κίρκης μεταμορφωθέντας. This refers to *Odys.* K. 241. — Τὸν ὑπὸ τῶν.

*Odys.* M. 62. See a curious note on this passage in Ogilby's translation. — Ἄσιτον. Supply Ὀδυσσεΐα. *Odys.* M. 447. — Μνηστηροφονίαν. *Odys.* Ψ. 79.

Τῶ ὄντι. "Dreams indeed they are, but such as even Jove might dream." *Smith.* *Comp.* 3. § 4.

§ 15. Δευτέρου δὲ ἔνεκα. Longinus gives a second reason here for his digression. Weiske would, therefore, read προσιστορῆσθαι with one of the Vatican MSS. — Εἰς ἦθος ἐκλύεται. Is dissolved into the moral. ἦθος signifies ethical writing, a composition descriptive of the more tranquil scenes of life, as the *Odyssey*; opposed to πάθος, or a description of the stronger passions, as the *Æliad*. — "The meaning of the passage is, that great authors, in the youth and fire of their genius, abound



Ὀδυσσεὺς ἠθικῶς αὐτῷ βιολογούμενα οἰκίαν, οἶονεὶ  
καμωδία τίς ἐστὶν ἠβολογούμενη.

### SECT. X.

*That a Choice and Connection of proper Circumstances will  
produce the Sublime.*

§ 1. Φέρε νῦν, εἴ τι καὶ ἕτερον ἔχοιμεν, ὑψηλοὺς  
ποιεῖν τοὺς λόγους δυνάμενον, ἐπισκεψάμεθα. Οὐκοῦν,  
ᾧ πειθὴ πᾶσι τοῖς πράγμασι φύσει συνεδρεῦει τινὰ μόρια,  
ταῖς ὕλαις συνυπάρχοντα, ἐξ ἀνάγκης γένοιντ' ἂν ἡμῖν  
ὑψους αἴτιον, τὸ τῶν ἐμφερομένων ἐκλέγειν αἰεὶ τὰ  
καιριώτατα, καὶ ταῦτα τῇ πρὸς ἄλληλα ἐπισυνθέσει  
καθάπερ ἔν τι σῶμα ποιεῖν δύνασθαι· τὸ μὲν γὰρ τῇ  
ἐκλογῇ τὸν ἀκροατὴν τῶν λημμάτων, τὸ δὲ τῇ πυκνώ-  
σει τῶν ἐκλελεγεμένων προσάγεται. Οἶον ἢ Σαπφῶ τὰ  
συμβαίνοντα ταῖς ἐρωτικαῖς μανίαις παθήματα ἐκ τῶν  
παρεπομένων καὶ ἐκ τῆς ἀληθείας αὐτῆς ἐκάστοτε  
λαμβάνει. Ποῦ δὲ τὴν ἀρετὴν ἀποδείκνυται; ὅτε τὰ  
ἄκρα αὐτῶν καὶ ὑπερτεταμένα δεινῇ καὶ ἐκλέξαι καὶ εἰς  
ἄλληλα συνῆσαι.

chiefly in such passions as are strong  
and vehement; but in their old age  
and decline, they betake themselves to  
such as are mild, peaceable, and se-  
date. At first they endeavour to move,  
to warm, to transport, but afterwards  
to amuse, delight, and persuade." *Smith.*  
*Αδρφ.* In the first, third, and fourth  
books of the *Odysey*. Comp. § 10.

SECT. X. § 1. Φέρε νῦν. Comp.  
8. § 1.

Τινὰ μόρια. *Certain adjuncts coex-  
istent with their very essence. Μόρια*  
signifies the parts or members of any  
thing; and ὅλη the material of which  
any thing is composed.—"Ἵψους αἴτιον."  
The same as *μεγέθους αἰτία*, 8. § 1.—  
Τὸ τῶν ἐμφερομένων. *The being able to*

*select such of the adjuncts as are always  
most suitable, and to form them in con-  
nection with each other, &c.* All this stands  
as a nominative to γένοιντο.—Τὸ μὲν  
γὰρ . . . τὸ δέ. *For that by the choice  
of the adjuncts, and this by the compac-  
ness of the selection, allures and con-  
ciliates the reader. Λήμμα signifies any  
thing taken, or chosen.* Comp. 40. § 4.  
43. § 1.

Παρεπομένων. Another term for ad-  
juncts.—Ἐκ τῆς Ἀληθείας. From  
Nature herself. Comp. 9. § 3. 18. § 2.  
Τὴν ἀρετὴν. *Her excellence. Weiske*  
explains this by "summam artem,"  
and "summum in arte."—Τὰ ἄκρα.  
*The lofty and the high sublime.* Comp.  
1. § 1. 12. § 5.

§ 2. Φαίνεται μοι κῆνος ἴσος θεοῖσιν

\*Εμμεν' ἀνὴρ, ὅστις ἐναντίος τοι

Ἰζάνει, καὶ πλασίον ἀδὺ φωνεύ-

σας ὑπακούει

Καὶ γελώσας ἰμερόεν. Τό μοι ἄμαν

Καρδίαν ἐν στήθεσιν ἐπτόασεν.

\*Ὡς γὰρ εἶδω σε, βροχέως με φωνᾶς

Οὐδὲν ἔτ' εἴκει·

\*Ἀλλὰ καμμέν γλώσσα ἔαγε· λεπτόν δ'

Αὐτίκα χρῶ πῦρ ὑποδεδρόμακεν·

\*Ὀππάτεσσιν δ' οὐδὲν ὄρημ', ἐπιρρομ-

βεῦσι δ' ἀκουαί·

§ 2. Φαίνεται μοι κῆνος. Here κῆνος is Æolic for κείνος, i. e. ἐκείνος, in which dialect Sappho and Alcæus composed, as being Lesbians. The Latin poets almost always, and Seneca without exception, constitute a cæsura in their Sapphic verses at the fifth semi-foot, which in the present line would have been at the syllable κῆ. This Sappho disregarded, as appears from the present Ode, and also from her Ode to Venus, preserved by Dionysius of Halicarnassus in his treatise *περὶ Συνθέσεως*, c. 23. Horace neglects the cæsura more frequently in the *Carmen Sæculare*, and in the Ode on Pindar, than elsewhere.

\*Εμμεναι. Dor. and Æol. for εἶναι. The Æolian dialect was a branch of the Doric. — Ἄνθρωπος. Æol. for ὁ ἀνὴρ. The Æolians did not use the rough breathing. Hence we have ὅστις, ἰζάνει, ἀδὺ, ὑπακούει, &c.

Πλασίον. Dor. for πλησίον ἢ δὲ φωνώσης. So γελώσας for γελώσης. In the Sapphic Ode the sense should, strictly, terminate with the Adonic; at least this verse should be closed by a semicolon or comma. In some instances Horace follows the example of Sappho in this particular; but they are not so numerous as they appear. In two or three cases the punctuation

might be altered. In Sappho's Ode to Venus the second foot is frequently a Trochee. This license has been admitted by Catullus and Seneca; never by Horace. Seneca sometimes introduces an Iambus, Spondee, Dactyl, or Anapest, in the first place.

\*Μάν. For ἐμὴν; and presently ἐπτόασεν for ἐπτόησεν. Comp. *Apol. Rhod.* i. 1232.

Βροχέως. The genitive of βρόχος, the same as βρόγχος. Vossius and Pearce say it is Æolic for βραχέως, immediately. — Φωνᾶς. For φωνῆς. — Εἴκει. Æol. for ἦκει, "venit." Nothing of my voice any longer comes to me from my throat.

\*Ἀλλὰ καμμέν. For ἀλλὰ μὲν γλώσσα κατέαγε, but my tongue is broken. We find "linguam infringi" in Lucretius, iii. 156, and "infringere vocem" in Seneca, *Contr.* xix. 3. — Λεπτόν. Catullus, who has translated the first, second, and third stanzas of this Ode, *Carm. li.*, renders λεπτόν by "tenuē," subtle. Comp. Horace, *Od.* i. 13. 8. — Χρῶ. For χρῶ πῦρ ὑποδεδρόμακεν. — Ὀππάτεσσιν. For ὀμματέσσιν, poet. for ὀμμασι. — Ὀρημ. Æol. for ὄρω. Some read in the Doric form ὄρημ. — Ἐπιρρομβεῦσι. For ἐπιρρομβοῦσι.

Καδὸ ἰδρῶς ψυχρὸς χέεται, τρόμος δὲ  
 Πᾶσαν ἀγρεῖ, χλωροτέρα δὲ ποίας  
 Ἐμμί· τεθνάκην δ' ὀλίγω· πιδεύσῃ  
 Φαίνομαι ἄπνους.  
 Ἄλλὰ πᾶν τολματὸν, ἐπεὶ πένητα —

§ 3. Οὐ θαυμάζεις, ὡς ὑπ' αὐτὸ τὴν ψυχὴν, τὸ  
 σῶμα, τὰς ἀκοὰς, τὴν γλῶσσαν, τὰς ὄψεις, τὴν χροάν,  
 πάνθ, ὡς ἀλλότρια, διοιχόμενα ἐπιζητεῖ, καὶ καθ'  
 ὑπεναντιώσεις ἅμα ψύχεται, καίεται, ἀλογιστεῖ, φρο-  
 νεῖ; ἢ γὰρ φοβεῖται, ἢ παρ' ὀλίγον τέθνηκεν· ἵνα μὴ ἔν  
 τι περὶ αὐτὴν πάθος φαίνεται, παθῶν δὲ σύνοδος.  
 Πάντα μὲν τὰ τοιαῦτα γίνεται περὶ τοὺς ἐρῶντας· ἢ  
 λῆψις δ', ὡς ἔφην, τῶν ἄκρων, καὶ ἢ εἰς ταῦτὸ συναί-  
 ρεσις ἀπειργάσατο τὴν ἐξοχήν· ὄνπερ, οἶμαι, καὶ ἐπὶ  
 τῶν χειμῶνων τρόπον ὃ ποιητῆς ἐκλαμβάνει τῶν παρα-  
 κολουθούτων τὰ χαλεπώτατα.

Kadō idrōs. For idrōs dē katachétaí.  
 — Ἀγρεῖ. For αἰρεῖ. — Ποίας. For  
 πoías, than grass. — Τεθνάκην. For  
 τεθνηκέμαι δ' ὀλίγου ἐπιδεύσειν, and  
 breathless I seem to want little of dying.  
 — The following translation of this  
 Ode was written nearly thirty years ago  
 as a school exercise. It is inserted  
 here on account of its closeness to the  
 original,

Ille par Divis juvenis videtur,  
 Qui sedet tecum, pariterque contra  
 Dulce ridentem videt et beatus  
 Dulce loquentem  
 Audit. Hoc pectus miserum furore  
 Implet, et versat tremefacta corda;  
 Namque spectanti mihi vox in ipso  
 Gutturē deſit:  
 Lingua frigescens riget; inquieta  
 Flamma percurrit subito medullas;  
 Obsident visus nebulæ; per aures  
 Murmura strident.  
 Desluit sudor gelidus; per artus  
 Horror it torpens; obit ora pallor

Sicut herbarum; videorque anhelans  
 Proxima letho!

Although, as I remarked before, the  
 sense in Latin Sapphics should, strictly,  
 terminate with the Adonic, I have  
 thought proper to continue the con-  
 struction from the first into the second  
 stanza, as in the Greek Ode.

Ἄλλὰ πᾶν. Literally:—

Omne tentandum tamen est mihi, cum  
 Pauperem —

but the sense is incomplete. — Τολμα-  
 τόν. For τολμητόν.

§ 3. Ἐπ' αὐτό. The same as κατ'  
 αὐτό in Herodian, i. 12., and κατὰ τὸ  
 αὐτό in Luke, xiv. 1. in which χρόνου  
 is to be supplied: *At the same moment.*  
 Comp. Herodian, i. 44. — Ἐπιζητεῖ.  
*She misses.* — Καθ' ὑπεναντιώσεις. *In*  
*alternate contrarities.*

Περὶ τοὺς ἐρῶντας. *In lovers.* —  
 Τὴν ἐξοχήν. *The Sublime.* — Ὁ ποιη-  
 τῆς. Comp. 8. § 2.

§ 4. Ὁ μὲν γὰρ τὰ Ἀριμάσπεια ποιήσας ἐκείνα οἶται δεινά·

Θαῦμ' ἡμῖν καὶ τοῦτο μέγα φρεσὶν ἡμετέρησιν.  
 Ἄνδρες ὕδαρ ναίουσιν ἀπὸ χθονὸς ἐν πελάγεσσι·  
 Δύστηνοὶ τινές εἰσιν, ἔχουσι γὰρ ἔργα πονηρά,  
 Ὅμματ' ἐν ἄστροισι, ψυχὴν δ' ἐν πόντῳ ἔχουσιν.  
 Ἦπου πολλὰ θεοῖσι φίλας ἀνὰ χεῖρας ἔχοντες  
 Εὐχονται σπλάγχνοισι κακῶς ἀναβαλλομένοισι.

παντὶ μὲν, οἶμαι, δῆλον, ὡς πλέον ἄνθος ἔχει τὰ λεγόμενα ἢ δέος.

§ 5. Ὁ δὲ Ὅμηρος πῶς; ἐν γὰρ ἀπὸ πολλῶν λεγέσθω.

Ἐν δ' ἔπεσ', ὡς ὅτε κύμα θοῆ ἐν νηὶ πέσησι,  
 Λάβρον, ὑπαὶ νεφέων ἀνεμοτρεφές· ἢ δέ τε πᾶσα  
 Ἀχνη ὑπεκρύφθη, ἀνέμοιο δὲ δεινὸς ἀήτης  
 Ἰστίῳ ἐμβρέμεται, τρομέουσι δέ τε φρένα ναῦται  
 Δειδιότες· τυτθὸν γὰρ ὑπέκ θανάτοιο φέρονται.

§ 4. Τὰ Ἀριμάσπεια. Aristeas, mentioned in Herodotus, iv. 13., wrote a poem called *Arimaspea*, treating of the affairs of the Arimaspians, a people dwelling in the interior of Scythia. The lines here cited seem to be spoken by one of that tribe.

Θαῦμ' ἡμῖν. Toup remarks that ἡμῖν is elegantly redundant. Faber and Weiske think it should be ἢ μὲν. — Δύστηνοὶ τινές εἰσιν. How wretched they! The pronoun is not put pleonastically here; it increases the import of the adjective. — Ἐν πόντῳ. At the mercy of the waves. — Εὐχονται. They implore the favour of the gods in their

distress, by casting forth entrails. "Extis porrectis," in the language of Varro. So "exta in mare porrectit," Pliny N. H. xxix. 27. Comp. Virgil, *Æn.* v. 237. Macrob. Sat. iii. 2. Ruhnkens thinks σπλάγχνα ἀναβάλλειν here signifies to discharge the contents of the stomach when labouring with sea-sickness. Toup understands it of the trembling of their hearts through fear.

§ 5. Ἐν δ' ἔπεσε. Hector fell upon them, &c. Iliad O. 624. — Ὡς ἔτε. Comp. Virgil, *Æn.* i. 84. seqq. — Ἡ δέ τε πᾶσα. It is wholly covered with spray, whilst a dreadful blast of wind roars within the sail.

§ 6. Ἐπεχείρησε καὶ ὁ Ἄρατος τὸ αὐτὸ τοῦτο μετενεγκεῖν,

— ὀλίγον δὲ διὰ ξύλον αἰδ' ἐρύκει·.

πλὴν μικρὸν αὐτὸ καὶ γλαφυρὸν ἐποίησεν ἀντὶ φοβεροῦ· ἔτι δὲ παρώρισε τὸν κίνδυνον, εἰπὼν, Ξύλον αἰδ' ἐρύκει. Οὐκοῦν ἀπείργει. Ὁ δὲ ποιητῆς οὐκ εἰς ἄπαξ παρορίζει τὸ δεινὸν, ἀλλὰ τοὺς αἰεὶ καὶ μονοουχὶ κατὰ πᾶν κύμα πολλακίς ἀπολλυμένους εἰκονογραφεῖ. Καὶ μὴν τὰς προθέσεις, ἀσυνθέτους οὔσας, συναναγκάσας παρὰ φύσιν, καὶ εἰς ἀλλήλας συμβιασάμενος, “ Ὑπὲκ θανάτοιο,” τῶ μὲν συνεμπίπτοντι πάθει τὸ ἔπος ὁμοίως ἐβασάνισεν· τῇ δὲ τοῦ ἔπους συνθλίψει τὸ πάθος ἄκρως ἀπεπλάσατο, καὶ μονοουκ ἐνετύπωσε τῇ λέξει τοῦ κινδύνου τὸ ἰδίωμα, “ Ὑπὲκ θανάτοιο φέρονται.”

§ 7. Οὐκ ἄλλως ὁ Ἀρχίλοχος ἐπὶ τοῦ ναυαγίου, καὶ ἐπὶ τῇ προσαγγελίᾳ ὁ Δημοσθένης· “ Ἐσπέρα μὲν γὰρ ἦν,” φησὶν· ἀλλὰ τὰς ἐξοχὰς, αἷς εἴποι τις, ἀριστίνδην ἐκκαθήραντες ἐπισυνέθηκαν, οὐδὲν φλοιῶδες, ἢ ἄσμενον, ἢ σχολικὸν ἐγκατατάττοντες διὰ μέσου. Λυμαίνεται γὰρ ταῦτα τὸ ὄλον, ὡσανεὶ ψήγματα ἢ

§ 6. Ὀλίγον ξύλον. *A slender plank.* These words occur in Aratus, Phoen. 300. Comp. Juvenal, xii. 58. xiv. 289.

Καὶ μὴν. *Besides.*— Ὑπὲκ. Longinus seems to be in error with respect to Homer's design in joining these prepositions. Comp. *Odys.* Γ. 175. I. 489.— Τῶ μὲν συνεμπίπτοντι. *He has tortured the word into an imitation of the approaching calamity.* Comp. 9. § 7. 43. § 1. 44. § 6. Virgil, as well as Homer, exhibits great art and dexterity in making the sound of his verse suitable to the sense. Comp. *Æn.* i. 85. iii. 658. v. 481. viii. 596.

§ 7. Ἐπὶ τοῦ ναυαγίου. *In describing a ship-wreck.* See Quintilian, *Inst.* Orat. x. l. 60.— Καὶ ἐπὶ τῇ. This passage of Demosthenes occurs in the *Oration on the Crown*, c. 53.— Ἀριστίνδην ἐκκαθήραντες. *Having removed the worthless by making a selection of the best.* A metaphor from choosing public officers, who were supposed to be selected according to their superior merit.

Λυμαίνεται γὰρ ταῦτα. The meaning of this corrupt passage seems to be, *For these things, just like patches, or fissures, wholly disfigure the other materials, which, when built together, and joined*

ἀραιώματα, ἐμποιοῦντα μεγέθη συνοικοδομούμενα, τῇ τε πρὸς ἄλληλα σχέσει συντετειχισμένα.

## SECT. XI.

*On Amplification.*

§ 1. Σύνεδρός ἐστι ταῖς προεκκειμέναις ἀρετῇ καὶ ἣν καλοῦσιν αὐξήσιν, ὅταν, δεχομένων τῶν πραγμάτων καὶ ἀγώνων κατὰ περιόδους ἀρχάς τε πολλὰς καὶ ἀναπαύλας, ἕτερα ἐτέροις ἐπεισκυκλούμενα μεγέθη συνεχῶς ἐπεισάγῃται κατ' ἐπίβασιν.

§ 2. Τοῦτο δὲ εἶτε διὰ τοπηγορίαν, εἶτε δεινωσιν, ἢ πραγμάτων ἢ κατασκευῶν ἐπίβρωσιν, εἴτ' ἐποικονομίαν ἔργων ἢ παθῶν (μυρίαὶ γὰρ ἰδέαι τῶν αὐξήσεων) γίνονται· χρὴ γινώσκειν ὅμως τὸν ῥήτορα, ὡς οὐδὲν αὖ

in structure with each other, compose a magnificent edifice. Toup reads τὰ ἐμποιοῦντα μέγεθος, others τὰ ἐν ποιοῦντα μεγέθη. See Ruhnken's note in Weiske's edition.

SECT. XI. § 1. Ταῖς προεκκειμέναις. Supply ἀρεταῖς, to the excellencies previously explained. — Αὐξήσιν. Amplification. See a noble example of this figure in St. Paul, Cor. i. 3. 21. seqq. add Rom. viii. 29. seqq. Comp. Quintilian, Inst. Orat. viii. 4. — Τῶν πραγμάτων καὶ ἀγώνων. The subjects and topics of debate. — Ἑτερα ἐτέροις. Sublimities unexpectedly heaped on sublimities are continually added by progression. Ἐπεισκυκλούμενα, according to Weiske, signifies things brought forward unexpectedly and added to others. He says it is a metaphor from the stage, where characters were sometimes unexpectedly introduced, as, for instance, a God, on a machine called κύκλος. When they were removed from the

sight of the spectators, they were said εἰσκυκλεῖσθαι. Comp. 22. § 4. Lucian's Lie-fancier, c. 29., and Markland on Max. Tyr. xxiii. 5.

§ 2. Τοπηγορίαν. A term in rhetoric, signifying the management of common places. — Δεινωσιν. Aggravation. It is also called δεινολογία. Comp. Aristot. Rhet. ii. 22. — Ἡ πραγμάτων ἢ. The strengthening of arguments or of proofs. Weiske the younger omits the former conjunction, and reads εἶτε δεινωσιν πραγμάτων, ἢ κατασκευῶν ἐπίβρωσιν, understanding πραγμάτων in the sense of circumstances. — Γίνονται. This should be γίνοντο, as Toup observes. Weiske thinks it should be placed immediately after παθῶν, which would render the parenthesis unnecessary. — Ὡς οὐδὲν ἔν. That none of those by itself could be perfect without the Sublime. Pearce translates this improperly, supposing συσταῖν to be active. It has the sig-

τούτων καθ' αὐτὸ συσταίη χωρὶς ὕψους τέλειον, πλὴν εἰ μὴ ἐν οἴκτοις ἄρα νῆ Δία, ἢ ἐν εὐτελισμοῖς· τῶν δ' ἄλλων αὐξήτικῶν ὅτου περ ἂν τὸ ὑψηλὸν ἀφέλης, ὡς ψυχὴν ἐξαιρήσεις σώματος· εὐθύς γὰρ ἀτονεῖ καὶ κενοῦται τὸ ἔμπρακτον αὐτῶν, μὴ τοῖς ὕψεσι συνεπιρρῶννόμενον.

§ 3. Ἡ μέντοι διαφέρει τοῦ ἀρτίως εἰρημένου τὰ νῦν παραγγελόμενα, (περιγραφὴ γὰρ τις ἦν ἐκεῖνο τῶν ἄκρων λημμάτων, καὶ εἰς ἐνότητα σύνταξις), καὶ τίνι καθόλου τῶν αὐξήσεων παραλλάττει τὰ ὑψη, τῆς σαφηνείας αὐτῆς ἕνεκα συντόμως διοριστέον·

## SECT. XII.

*That the Definition, which the writers of Rhetoric give of Amplification, is improper.*

§ 1. Ὁ μὲν οὖν τῶν τεχνογράφων ὄρος ἐμοίγ' οὐκ ἀρεστός. Αὐξήσις ἐστὶ, φασὶ, λόγος, μέγεθος περιτιθεὶς τοῖς ὑποκειμένοις· δύναται γὰρ ἀμέλει καὶ ὕψους, καὶ πάθους, καὶ τρόπων εἶναι κοινὸς οὗτος ὁ ὄρος, ἐπειδὴ κακείνα τῷ λόγῳ περιτίθησι ποιὸν τι μέγεθος. Ἐμοὶ δὲ φαίνεται ταῦτα ἀλλήλων παραλλάττειν, ἢ κεῖται τὸ

nification of εἴη here. See Seager on Viger, v. § 9. 9. — Πλὴν εἰ μὴ. Comp. 9. § 7. — Ἐν εὐτελισμοῖς. In extenuations. Some render it in deprecations. — Ὡς ψυχὴν. Comp. 7. § 4. See a similar comparison in St. James, ii. 26. — Τὸ ἔμπρακτον. Their power, force, efficacy. Comp. 15. § 8.

§ 3. Ἡ μέντοι. Constr. μέντοι διοριστέον συντόμως ἕνεκα τῆς σαφηνείας αὐτῆς, ἢ τὰ νῦν παραγγελόμενα, &c. But I must briefly define, for the sake of perspicuity itself, in what the things

now announced differ from that lately mentioned, (for that was a comprehension of sublime selections, and a connection of them into unity), also in what sublimity wholly differs from amplification.

SECT. XII. § 1. Τοῖς ὑποκειμένοις. Comp. 1. § 1. 23. § 4. — Ἀμέλει. Comp. 8. § 1.

Ἡ κεῖται. Inasmuch as the Sublime consists in loftiness. This pronoun is sometimes expressed in Latin by "quoad" or "quatepua." See

μὲν ὕψος ἐν διάρματι, ἢ δ' αὖξησης καὶ ἐν πλήθει· διόπερ ἐκεῖνο μὲν κἀν νοήματι ἐνὶ πολλακίς, ἢ δὲ πάντως μετὰ ποσότητος καὶ περιουσίας τινὸς ὑφίσταται.

§ 2. Καὶ ἔστιν ἡ αὖξησης, ὡς τύπῳ περιλαβεῖν, συμπλήρωσις ἀπὸ πάντων τῶν ἐμφερομένων τοῖς πράγμασι μορίων καὶ τόπων, ἰσχυροποιούσα τῇ ἐπιμονῇ τὸ κατεσκευασμένον. ταύτῃ τῆς πίστεως διστῶσα, ὅτι ἡ μὲν τὸ ζητούμενον ἀποδεί- [κνυσιν]

\* \* \* \*

§ 3. Πλουσιώτατα, καθάπερ τι πέλαγος, εἰς ἀναπεπταμένον κέχυται πολλαχῇ μέγεθος. Ὅθεν, οἶμαι, κατὰ λόγον ὁ μὲν ῥήτωρ, ἄτε παθητικώτερος, πολὺ τὸ διάπυρον ἔχει καὶ θυμικῶς ἐκφλεγόμενον· ὁ δὲ, καθεστῶς ἐν ὄγκῳ καὶ μεγαλοπρεπεῖ σιμνότητι, οὐκ ἔψυκται μὲν, ἀλλ' οὐχ οὕτως ἐπέστραπται.

§ 4. Οὐ κατ' ἄλλα δέ τινα ἢ ταῦτα, ἐμοὶ δοκεῖ, φίλτατε Τερεντιανέ, (λέγω δὲ, εἰ καὶ ἡμῖν ὡς Ἑλλησιν

Viger, ii. § 11. — Ἡ δὲ πάντως. But amplification subsists wholly (i. e. only) in a multitude, &c. The Latin "omnino" is used exactly in the same sense.

§ 2. Ὡς τύπῳ περιλαβεῖν. This phrase signifies to comprehend in a loose or general description. Comp. Theophrast. ch. ii. So ἐν τύπῳ λέγειν, to speak in general terms. Aristot. Nicom. ii. 2. — Τῶν ἐμφερομένων. Comp. 10. § 1. — Τῆς πίστεως. From proof. Morus explains this by "argumentis," and Weiske by "confirmatione."

§ 3. Πλουσιώτατα. Here is an omission in all the known MSS. of about one hundred lines. It is evident from what follows, that Longinus had been drawing a parallel between Plato and Demosthenes. Comp. 13 § 1. The former he now compares to an

ocean diffused every where into a vast extent.

Κατὰ λόγον. Reasonably; as is natural for one to expect. Longinus, perhaps, had said, in that which is now lost, that an orator ought to be more vehement in amplification, than a philosopher. — Ὁ μὲν ῥήτωρ. Demosthenes. — Θυμικῶς. Passionately, vehemently. — Ὁ δὲ, καθεστῶς. But Plato, being of a sublime and majestic gravity, &c. Comp. 1. § 4. 8. § 3. — Ἄλλ' οὐχ οὕτως. Yet he does not go so direct to the mark, as Demosthenes. Comp. 27. § 3. Bentley conjectured ἀπαστράπτει. Thus Quintilian, ix. 4. "Neque enim Demosthenes fulmina tantopere vibrasse dicitur."

§ 4. Οὐ κατ' ἄλλα. For no other reason than these, or, in no other points than these.



ἔφεϊται τι γινώσκειν), καὶ ὁ Κικέρων τοῦ Δημοσθένους ἐν τοῖς μεγέθεσι παραλλάττει. Ὁ μὲν γὰρ ἐν ὕψει τὸ πλεόν ἀποτόμῳ, ὁ δὲ Κικέρων ἐν χύσει. Καὶ ὁ μὲν ἡμέτερος διὰ τὸ μετὰ βίας ἕκαστα, ἔτι δὲ τάχους, ῥώμης, δεινότητος, ὄλον καίειν τε ἅμα καὶ διαρπάζειν, σκηπτῶ τινι παρεικάζοιτ' ἂν ἢ κεραυνῶ· ὁ δὲ Κικέρων, ὡς ἀμφιλαφῆς τις ἐμπρησμὸς, οἶμαι, πάντα νέμεται καὶ ἀνειλεῖται, πολὺ ἔχων καὶ ἐπίμονον αἰεὶ τὸ καῖον, καὶ διακληρονομούμενον ἄλλοτ' ἄλλοίως ἐν αὐτῷ, καὶ κατὰ διαδοχὰς ἀνατρεφόμενον. Ἀλλὰ ταῦτα μὲν ὑμεῖς ἂν ἄμεινον ἐπικρίνοιτε.

§ 5. Καιρὸς δὲ τοῦ Δημοσθενικοῦ μὲν ὕψους καὶ ὑπερτεταμένου ἐν τε ταῖς δεινώσεσι καὶ τοῖς σφύροῖς πάβεσι, καὶ ἔνθα δεῖ τὸν ἀκροατὴν τὸ σύνολον ἐκπληξαι· τῆς δὲ χύσεως, ὅπου χρὴ καταντλήσαι. Τοπηγορίαις τε γὰρ, καὶ ἐπιλόγοις κατὰ τὸ πλεόν, καὶ παραβάσεσι, καὶ τοῖς φραστικοῖς ἅπασι καὶ ἐπίδεικ-

Ὁ μὲν γὰρ. The meaning is, that Demosthenes is, for the most part, grand in the abrupt and elevated style; Cicero in the diffusive. Ἀπότομος is a metaphor from a rugged and lofty precipice.

Διὰ τὸ μετὰ. On account of his burning, as it were, and at the same time dissipating, &c. — Σκηπτῶ ἢ κεραυνῶ. To lightning or thunder. Because these words sometimes mean the same thing, Ruhnken would substitute χεμάβῳ for the latter. But we have already seen that Longinus delights in synonymes. Comp. Aristot. de Mundo, c. 4. Pliny, N. H. ii. 48. — Ὡς ἀμφιλαφῆς. Like some wide-spreading conflagration. Ἀμφιλαφῆς properly signifies that which can be received only with both hands. Cicero, Orat. i. 7. translates *platanus diffusa ramis*. — Διακληρονομούμενον. Dividing and

distributing itself here and there in divers ways, by its own internal force, and nourished by a succession of internal fuel. Morus incorrectly renders ἐν αὐτῷ by "in eodem loco." Κατὰ διαδοχὰς means by turns, or in succession. Comp. Thuc. vii. 28.

Ἑμεῖς. You, Cicero's countrymen. § 5. Καιρὸς δέ. But the proper time for using the Demosthenic grandeur and high sublime, is in, &c. Comp. 10. § 1. — Τὸ σύνολον. All at once. Comp. 10. § 7. 17. § 1. 44. § 10. — Τῆς δὲ χύσεως. The proper time for using the Ciceronian, or diffusive style, is when it is necessary to overwhelm the reader. Some think *καταντλήσαι* a metaphor from the application of fomentations, and interpret it to soothe.

Τοπηγορίαις τε γὰρ. For the diffusive style is suitable for the management of common topics, &c. Comp. 11. § 2.

τικοῖς, ἱστορίαις τε καὶ φυσιολογίαις, καὶ οὐκ ὀλίγοις ἄλλοις μέρεσιν ἀρμυδίους.

## SECT. XIII.

*On the Sublimity of Plato. — On Imitation.*

§ 1. Ὅτι μέντοι ὁ Πλάτων (ἐπάνειμι γὰρ), τοιοῦτω τινὶ χεύματι ἀψοφητὶ ῥέων, οὐδὲν ἤττον μεγεθύνεται, ἀνεγνωκῶς τὰ ἐν τῇ Πολιτείᾳ, [τὸν τύπον] οὐκ ἀγνοεῖς. “Οἱ ἄρα φρονήσεως,” φησὶ, “καὶ ἀρετῆς ἄπειροι, εὐωχίαις δὲ καὶ τοῖς τοιοῦτοις ἀεὶ ξυνόντες, κάτω, ὡς ἔοικε, φέρονται, καὶ ταύτῃ πλανῶνται διὰ βίου. Πρὸς δὲ τὸ ἀληθὲς ἄνω οὐτ’ ἀνέβλεψαν πώποτε, οὐτ’ ἀνγέχθησαν, οὐδὲ βεβαίου τε καὶ καθαρῶς ἡδονῆς ἐγεύσαντο· ἀλλὰ βοσκημάτων δίκην, κάτω ἀεὶ βλέποντες, καὶ κεκυφότες εἰς γῆν καὶ εἰς τραπέζας, βόσκονται χορταζόμενοι καὶ ὀχεύοντες, καὶ ἕνεκα τῆς τούτων πλεονεξίας λακτίζοντες καὶ κυρίττοντες ἀλλήλους· σιδηροῖς κέρασι καὶ ὀπλαῖς ἀποκτινύουσι δι’ ἀπληστίαν.”

SECT. XIII. § 1. Ὅτι μέντοι ὁ Πλάτων. *Plato, though flowing calmly with such a flood, for I return to where I digressed, is not less sublime on this account: and you, having read what he has written in his books on the Republic, are not ignorant of his style.* Such seems to be the meaning of this disputed passage. — Ἐπάνειμι γὰρ. This refers to what Longinus had said in that part of sect. 12. which is now lost. — Χεύματι ῥέων. Weiske infers from sect. 12. § 3. that χεύμα here has no reference to the stream of a river, but to the flowing waves of the ocean. — Ἀψοφητὶ. Thus Horace, *Od.* iii. 29.

35. “*fluminis Ritu feruntur . . . Cum pace delabentis.*”—Τὸν τύπον. Weiske the younger explains this by “*exemplum.*”

Οἱ ἄρα φρονήσεως. This passage of Plato occurs *Rep.* ix. tom. vii. p. 268. ed. Bipont.

Βοσκημάτων δίκην. Supply κατὰ. “*More ferarum,*” Horace, *Sat.* i. 3. 109. *Comp.* 1. § 4. 32. § 1. Sallust, *B. C.* i. § 1. seems to have had this passage of Plato before him. — Εἰς τραπέζας. For εἰς εὐωχίας.

Ἀποκτινύουσι. For ἀποκτείνουσι. It does not occur elsewhere.

§ 2. Ἐνδείκνυται δ' ἡμῖν οὗτος ὁ ἀνὴρ, εἰ βουλοίμεθα μὴ κατολιγαρεῖν, ὡς καὶ ἄλλη τις παρὰ τὰ εἰρημένα ὁδὸς ἐπὶ τὰ ὑψηλὰ τείνει. Ποία δὲ καὶ τίς αὕτη; Ἡ τῶν ἔμπροσθεν μεγάλων συγγραφέων καὶ ποιητῶν μίμησις τε καὶ ζήλωσις. Καὶ τούτου γε, φίλτατε, ἀπρὶξ ἐχώμεθα τοῦ σκοποῦ. Πολλοὶ γὰρ ἀλλοτρίῳ θεοφοροῦνται πνεύματι τὸν αὐτὸν τρόπον, ὃν καὶ τὴν Πυθίαν λόγος ἔχει, τρίποδι πλησιάζουσιν, (ἔνθα βῆγμά ἐστι, γῆς ἀναπνεῖν, ὡς φασιν, ἀτμὸν ἔνθεον), αὐτόθεν ἐγκύμονα τῆς δαιμονίου καθισταμένην δυνάμεως, παραυτικά χρησιμοδεῖν κατ' ἐπίπνοϊαν. Οὕτως ἀπὸ τῆς τῶν ἀρχαίων μεγαλοφυΐας εἰς τὰς τῶν ζηλούντων ἐκείνου ψυχὰς, ὡς ἀπὸ ἱερῶν στομιῶν, ἀπόρροιαί τινες φέρονται, ὑφ' ἃν ἐπιπνεόμενοι, καὶ οἱ μὴ λίαν φοιραστικοὶ, τῶν ἐτέρων συνενθουσιῶσι μεγέθει.

§ 3. Μόνος Ἡρόδοτος Ὀμηρικώτατος ἐγένετο; Στησίχορος ἔτι πρότερον, ὃ τε Ἀρχίλοχος, πάντων δὲ τούτων μάλιστα ὁ Πλάτων, ἀπὸ τοῦ Ὀμηρικοῦ ἐκείνου νάματος εἰς αὐτὸν μυρίας ὄσας παρατροπὰς ἀποχετε-

§ 2. *Ei βουλοίμεθα.* If we are inclined not to overlook the matter. Morus and Pearce say "modo eum non contemnimus."—*Παρὰ τὰ εἰρημένα.* Besides those already mentioned. Comp. Aristoph. Nub. 698. Matth. Gr. Gr. § 588. c.

*Καὶ τούτου γε.* And let us adhere firmly to this object.—*Ἄλλοτρίῳ θεοφοροῦνται.* Are inspired by a spirit not their own.—*τὸν αὐτὸν τρόπον.* This comparison between the Pythian priestess and the imitators of the best writers is highly applauded by Pearce. See the article *Pythia* in Barker's edition of Lempriere. Comp. Chrysostom, Homil. xix. on the first Epistle to the Corinthians, tom. iii. p. 480. ed. Eton.—*Λόγος ἔχει.* A report prevails. This corresponds with the Latin

phrase "fama tenet." Comp. Livy, xxxviii. 13. But *λόγον ἔχειν* signifies to be reasonable.—*Πλησιάζουσιν.* Weiske discovers an allegory here, and refers us to Max. Tyr. xiv. 1.—*Γῆς ἀναπνεῖν.* Supply *ἵστε*, so as to exhale from the earth.—*Αὐτόθεν ἐγκύμονα.* From that very circumstance becoming pregnant, &c. Comp. 14. § 3. also 1. § 4.

*Ὅθως ἀπὸ τῆς.* So from the sublime spirit of the ancients there arise certain effluvia, &c. Comp. 36. § 4.

§ 3. *Μόνος Ἡρόδοτος.* Longinus answers this question in the negative: *No: Stesichorus long before, &c.* *Toup* would read *τί; μόνος, &c.*, and *Morus* "Ἡ μόνος.—*Μυρίας ὄσας.* Has drawn off to himself innumerable deviations. Comp. 1. § 1.

σάμενος. Καὶ ἴσως ἡμῖν ἀποδείξωσιν ἔδει, εἰ μὴ τὰ ἐπ' εἶδους καὶ οἱ περὶ Ἀμμώνιον ἐκλέξαντες ἀνεγράψαν.

§ 4. Ἔστι δ' οὐ κλοπὴ τὸ πρᾶγμα, ἀλλ' ὡς ἀπὸ καλῶν ἡθῶν, ἢ πλασμάτων, ἢ δημιουργημάτων ἀποτύπωσις. Καὶ οὐδ' ἂν ἐπακμάσαι μοι δοκεῖ τηλικαυτὰ τινα τοῖς τῆς φιλοσοφίας δόγμασι, καὶ εἰς ποιητικὰς ὕλας πολλαχοῦ συνεμβῆναι καὶ φράσεις, εἰ μὴ περὶ πρωτεῖαν νῆ Δία παντὶ θυμῷ πρὸς Ὅμηρον, ὡς ἀνταγωνιστῆς νέος πρὸς ἤδη τεθαυμασμένον, ἴσως μὲν φιλονεικότερον καὶ οἶονεὶ διαδορατιζόμενος, οὐκ ἀνωφελῶς δ' ὄμωσ, διηριστεύετο. “Ἀγαθὴ” γὰρ, κατὰ τὸν Ἡσίοδον, “ἔρις ἦδε βροτοῖσι.” Καὶ τῶ ὄντι καλὸς οὗτος καὶ ἀξιονικώτατος εὐκλείας ἀγών τε καὶ στέφανος, ἐν ᾧ καὶ τὸ ἠττᾶσθαι τῶν προγεγεστέρων οὐκ ἄδοξον.

## SECT. XIV.

*That the best Authors ought to be our Models for Composition.*

§ 1. Οὐκοῦν καὶ ἡμᾶς, ἡνίκ' ἂν διαπονώμεν ὑψηγορίας τι καὶ μεγαλοφροσύνης δεόμενον, καλὸν ἀναπλάτ-

Εἰ μὴ τὰ. *Had not Ammonius and his followers collected and transcribed them in a classified arrangement. Comp. 1. § 2.*

§ 4. Ἔστι δ' οὐ κλοπὴ. *This practice is not plagiarism, but must be considered in the same light as an imitation of good manners, of models, or other works of art. In place of ἡθῶν, which is supported by all the MSS. and defended by Toup, other editors, Tollius, Morus, Weiske, &c., would read εἰδῶν, referring it to painting.*

Ἐπακμάσαι. *That is, diffused so much of the florid through them.—*

Εἰς ποιητικὰς ὕλας. *Into poetical subjects. Toup says, “bene συνεμβῆναι, una ingredi, cum Homero scilicet.”*

Κατὰ τὸν Ἡσίοδον. *Works and Days, vs. 24.*

Ἀξιονικώτατος. Ἀξιόνικος when applied to a person signifies *deserving of victory*; but when applied to a thing, it is often used in the same sense as ἀξιόμαχος in Lucian, *D. D. 12. worth fighting for. Comp. Herod. vii. 101. ix. 26. also 3. § 4.*

SECT. XIV. § 1. Ὑψηγορίας. *Comp. 8. § 1.—Μεγαλοφροσύνης. Comp. 7.*

·τεσθαι ταῖς ψυχαῖς, πῶς ἂν, εἰ τύχοι, ταὐτὸ τοῦδ' Ὀμηρος εἶπεν, πῶς δ' ἂν Πλάτων ἢ Δημοσθένης ὑψωσεν, ἢ ἐν ἱστορίᾳ Θουκυδίδης. Προσπίπτοντα γὰρ ἡμῖν κατὰ ζῆλον ἐκεῖνα τὰ πρόσωπα, καὶ οἷον διαπρέποντα, τὰς ψυχὰς ἀνοίσει πῶς πρὸς τὰ ἀνειδωλοποιούμενα μέτρα.

§ 2. Ἐτι δὲ μᾶλλον, εἰ κάκεινο τῇ διανοίᾳ προσυπογράφοιμεν, πῶς ἂν τὸδε τι ὑπ' ἐμοῦ λεγόμενον παρῶν Ὀμηρος ἤκουσεν, ἢ Δημοσθένης, ἢ πῶς ἂν ἐπὶ τούτῳ διετέθησαν. Τῷ γὰρ ὄντι μέγα τὸ ἀγώνισμα, τοιοῦτον ὑποτίθεσθαι τῶν ἰδίων λόγων δικαστήριον καὶ θέατρον, καὶ ἐν τηλικούτοις ἤρωσι, κριταῖς τε καὶ μάρτυσιν, ὑπέχειν τῶν γραφομένων εὐθύνας πεπαῖχθαι.

§ 3. Πλέον δὲ τούτων παρορμητικὸν, εἰ προστιθείης, πῶς ἂν ἐμοῦ ταῦτα γράψαντος ὁ μετ' ἐμὲ πᾶς ἀκούσειεν

§ 3. 9. § 2. — *Εἰ τύχοι.* Perchance; or, for instance. Comp. Schol. Aristoph. Av. 1069. and see Viger, v. § 11. 15. seqq. — Ἄν ὑψωσεν. *Would have exalted.* Some translate this, *would have accomplished.*

*Προσπίπτοντα.* For these great personages occurring to us in our emulation, i. e. in our earnest desire of imitating the best writers, and, as it were, lighting our way. *Προσπίπτειν* signifies to fall on, or reach, the ears, or the understanding. Comp. 21. § 1. 23. § 2. 29. § 1. 39. § 4. Smith passes over the word *διαπρέποντα*. I have followed the light held out by Boileau, who renders it: *Ils nous servent comme de flambeaux.* Comp. Juvenal, viii. 139. Cicero, Catil. i. 6. — *Πρὸς τὰ ἂν, μέτρα.* To the standard formed in our imagination. Smith says "to the standard of their own genius."

§ 2. Ἐτι δὲ μᾶλλον. *It will be yet of greater use, if we picture in our mind, &c.* — *Τὸδε τι.* This or that, according to Toup. Weiske renders it "hujusmodi aliquid."

Τῷ γὰρ ὄντι. *For the representation, or exhibition, is really noble.* Comp. Thuc. i. 22. Smith translates ἀγώνισμα here "an enterprise," as in Herod. i. 140. Weiske interprets it "certamen ingenii fictum." It is used also to signify a public recitation of any literary work. — *Τοιοῦτον δικαστήριον.* Such judges and spectators. In Demosthenes we read *ὄντε ἐφῆκεν ἐς τὸ δικαστήριον*, nor did he appeal to the judges. In like manner Æschines, Dial. iii. 17. uses *θέατρον* for the spectators, the audience. — Ἐν τηλικούτοις ἤρωσι. *To feign to ourselves that we are rendering an account of our writings before such great personages, &c.* Comp. 4. § 4. 36. § 2. *Εὐθύνας διδόναι,* and *εὐθύνας ὑπέχειν* properly signify to render an account of a public administration. Comp. Aristoph. Pac. 1187. *Ἐπέχειν λόγον,* to give a reason, Xen. Mem. iv. 4. 9. to render an account, Demosth. *περὶ Παραπρεσβ.* c. 32.

§ 3. *Εἰ προστιθείης.* If to the other questions you should add this also. —

αἰών; Εἰ δέ τις αὐτόθεν φοβοῖτο, μὴ τοῦ ἰδίου βίου καὶ χρόνου οὐ φθέξαιτό τι ὑπερήμερον, ἀνάγκη καὶ τὰ συλλαμβανόμενα ὑπὸ τῆς τούτου ψυχῆς, ἀτελῆ καὶ τυφλὰ ὥσπερ ἀμβλοῦσθαι, πρὸς τὸν τῆς ὑστεροφημίας ὅλως μὴ τελεσφορούμενα χρόνον.

## SECT. XV.

## On Images.

§ 1. Ὅγκου, καὶ μεγαληγορίας, καὶ ἀγῶνος ἐπὶ τούτοις, ᾧ νεανία, καὶ αἱ φαντασίαι παρασκευαστικώταται· οὕτω γοῦν εἰδωλοποιίας αὐτὰς ἔνιοι λέγουσι. Καλεῖται μὲν γὰρ κοινῶς φαντασία πᾶν ἐννόημα, λόγου γεννητικόν, ὅπως οὖν παριστάμενον· ἰδίως δ' ἐπὶ τούτων κεκράφηκε τοῦνομα, ὅταν, ἅ λέγῃς, ὑπ' ἐνθουσιασμῶ καὶ πάθους βλέπειν δοκῆς, καὶ ὑπ' ὄψιν τιθῆς τοῖς ἀκούουσιν.

§ 2. Ὡς δ' ἕτερόν τι ἢ ῥητορικῆ φαντασία βούλεται, καὶ ἕτερον ἢ παρὰ ποιηταῖς, οὐκ ἂν λάθοι σε, οὐδ' ὅτι

Αὐτόθεν. From these considerations. Comp. 13. § 2. So Weiske, "ex illa re." Pearce and others translate it "simul," "statim," as in 36. § 1. Comp. 32. § 8. — Τυφλά. Comp. Aristot. Gen. Anim. ii. 6.

SECT. XV. § 1. Ὅγκου. Comp. 8. § 3. 12. § 3. — Μεγαληγορίας. Grandiloquence, loftiness of speech. Comp. 16. § 1. 39. § 1. — Ἀγῶνος. By this the commentators generally understand energy in composition. Weiske considers ὄγκος, μεγαληγορία and ἀγῶν as synonymous with ἔθος. — Ἐπὶ τούτοις. In addition to those things which have been explained in the six foregoing sections. — Αἱ φαντασίαι. Comp. 3.

§ 1. — Παρασκευαστικώταται. Supply αἰτίαι. — Ὅπως γοῦν. So indeed. The particle γοῦν is used in the same sense, sect. 43. § 1. — Εἰδωλοποιίας. The fictions of the imagination. Weiske translates αὐτὰς, "ipsas," "solas per se." See Schæfer's Melet. Crit. Spec. I. part i. pp. 14. and 81.

Κοινῶς. In common parlance. — Ὅπως οὖν παριστάμενον. In what manner soever it occurs to the mind, i. e. however obscurely it presents itself. Comp. 16. § 2. — Ἰδίως δ' ἐπὶ τούτων. But the name has now prevailed in a peculiar signification in those cases, when, &c. Ἰδίως is opposed to κοινῶς above.

τῆς μὲν ἐν ποιήσει τέλος ἐστὶν ἐκπληξίς, τῆς δ' ἐν λόγοις ἐνάργεια, ἀμφότεραι δ' ὁμῶς τοῦτ' ἐπιζητοῦσι τὸ συγκεκινημένον.

ὦ μῆτερ, ἱκετεύω σε, μὴ ἴσιεί μοι  
Τὰς αἱματωπούς καὶ δρακοντώδεις κόρας·  
Αὗται γὰρ, αὗται πλησίον θρώσκουσί μοι.

Καὶ

Οἱ μοι, κτανεῖ με· ποῖ φύγω;

Ἐνταῦθ' ὁ ποιητὴς αὐτὸς εἶδεν ἐριννώας· ὁ δὲ ἐφαντάσθη, μικροῦ δεῖν θεάσασθαι καὶ τοὺς ἀκούοντας ἠνάγκασεν.

§ 3. Ἔστι μὲν οὖν φιλοπονώτατος ὁ Εὐριπίδης, δύο ταυτὶ πάθη, μανίας τε καὶ ἔρωτας, ἐκτραγωδηῖσαι, καὶ τούτοις, ὡς οὐκ οἶδ' εἴ τισιν ἐτέροις, ἐπιτυχέστατος· οὐ μὴν ἀλλὰ καὶ ταῖς ἄλλαις ἐπιτίθεσθαι φαντασίαις οὐκ ἄτολμος. Ἠκιστὰ γέ τοι μεγαλοφυῆς ὦν, ὁμῶς τὴν αὐτὸς αὐτοῦ φύσιν ἐν πολλοῖς γενέσθαι τραγικὴν προσηνάγκασε, καὶ παρ' ἕκαστα ἐπὶ τῶν μεγεθῶν, ὡς ὁ ποιητὴς,

§ 2. Ἐκπληξίς. *Astonishment* is the object of poetry, and *perspicuity* that of prose. Weiske has, without any authority, transposed *ἐκπληξίς* and *ἐνάργεια* in this passage.—Τὸ συγκεκινημένον. *Excitement of the imagination*. To strike and move the imagination is the common design both of poetry and prose.

ὦ μῆτερ. From Euripides, *Orest.* 255. ed. Beck. "Aut Agamemnonius scenis agitat<sup>us</sup> Orestes, Armatam facibus matrem et serpentibus atris Cum fugit, ultricesque sedent in limine Diræ." Virgil, *Æn.* iv. 470. Comp. *Æschyl.* *Agam.* 1083 seqq. and Shakespeare's *Macbeth*, act ii. sc. 1.

Οἱ μοι. Eurip. *Iphig.* T. 292.

Ὅ δὲ ἐφαντάσθη. *And what he con-*

*ceived in his own imagination, he almost compelled even his audience to see.* See *φαντάζομαι* in Stephens' *Thesaurus*, and comp. § 4. and § 7.

§ 3. Ταυτὶ. Acc. pl. Att. for ταῦτα. Comp. *Aristoph.* *Vesp.* 183. *Lys.* 602. *Matth. Gr.* § 150. obs. 4.—Ἐκτραγωδηῖσαι. *To extol immoderately in pompous language, to describe pompously.* Comp. 7. § 1.—Ὅ δὲ μὴ ἀλλὰ. Comp. 6. § 1.—Ταῖς ἄλλαις. *Not loth (or daring) to engage in other images.*—Ἠκιστὰ γέ τοι. *Although he certainly is not naturally elevated, or naturally endowed with sublimity, yet,* &c. Comp. 2. § 1. 9. § 14.—Γενέσθαι τραγικὴν. *I. e. to assume a sublimity suitable to tragedy.*—Ἐπὶ τῶν μεγεθῶν. Comp. 2. § 2.—Ὁ ποιητὴς.

Οὐρή δὲ πλευράς τε καὶ ἰσχίον ἀμφοτέρωθεν  
Μαστίεται, ἐὲ δ' αὐτὸν ἐποτρύνει μαχέσασθαι.

§ 4. Τῷ γοῦν Φαέθοντι παραδιδούς τὰς ἡνίας ὁ  
Ἥλιος,

Ἔλα δὲ, μήτε Λιβυκὸν αἰθέρ' εἰσβαλῶν  
Κρᾶσιν γὰρ ὑγρὰν οὐκ ἔχων, ἀψίδα σὴν  
Κάτω διήσει —

φησίν. Εἴθ' ἐξῆς,

Ἴει δ', ἐφ' ἑπτὰ Πλειάδων ἔχων δρόμον.  
Τοσαῦτ' ἀκούσας εἴτ' ἔμαρψεν ἡνίας·  
Κρούσας δὲ πλευρὰν πτεροφόρων ὀχημάτων  
Μεθῆκεν· αἱ δ' ἔπταντ' ἐπ' αἰθέρος πτυχάς.  
Πατῆρ δ' ὄπισθε νῶτα Σειρίου βεβῶς  
Ἴππευε, παῖδα νουθετῶν· Ἐκεῖσ' ἔλα,  
Τῇ ῥα στρέφ' ἄρμα, τῆδε.—

Ἄρ' οὐκ ἂν εἴποις, ὅτι ἡ ψυχὴ τοῦ γράφοντος συνεπι-  
βαίνει τοῦ ἄρματος, καὶ συγκινδυνεύουσα τοῖς ἵπποις  
συνεπτέρωται; Οὐ γὰρ ἂν, εἰ μὴ τοῖς οὐρανόις ἐκείνοις  
ἔργοις ἰσοδρομοῦσα ἐφέρετο, τοιαῦτ' ἂν ποτε ἐφαντάσθη.  
Ὅμοια καὶ τὰ ἐπὶ τῆς Κασσάνδρας αὐτῷ,

Homer, *Il* τ. 170. where he likens Achilles to a furious lion. Comp. Quintilian, *Inst. Orat.* x. 7.

§ 4. Τῷ γοῦν. For instance the Sun, having delivered the reins to Phaëthon, says. Γοῦν occurs in the same sense in Thuc. i. 74., and in Lucian's twelfth Dialogue of the Dead.

Ἔλα δέ. Supposed to be from the lost tragedy called Phaëthon. See Macrob. *Sat.* i. 17., and comp. Ovid, *Met.* ii. 131.—Κρᾶσιν ὑγρῶν. As if the moist temperature were sufficient to support the chariot,

ὀχημάτων. Figuratively for the horses.—Ἐπ' αἰθέρος πτυχάς. "Per cœli convexa." *Morus.*

Ἄν ἐφαντάσθη. Would have imagined. The passive form φαντάσθαι is used in an active signification, to conceive in the imagination, to contemplate. Comp. § 2.

Ἄντφ. In Euripides. It is the same as παρ' αὐτῷ, § 5. Comp. 9. § 10. The Cassandra of Euripides, which is now lost, is mentioned by Stobæus and by the Scholiast on the *Ranæ* of Aristophanes.



Ἄλλ', ἃ φίλιπποι Τρῶες —

§ 5. Τοῦ δ' Αἰσχύλου φαντασίαις ἐπιτολμῶντος ἠρωικωτάταις, (ὥσπερ καὶ οἱ ἐπτὰ ἐπὶ Θήβας παρ' αὐτῶ,

Ἄνδρες, φησὶν, ἐπτὰ, θούριοι λοχαγέται,  
 Ταυροφαγούντες εἰς μελάνδετον σάκος,  
 Καὶ θιγγάνοντες χερσὶ ταυρείου φόνου,  
 Ἄρην τ', Ἐνυῶ, καὶ φιλαίματον Φόβον  
 Ὀρκωμότησαν,

τὸν ἴδιον αὐτῶν πρὸς ἀλλήλους δίχα οἴκτου συνομνύμενοι θάνατον,) ἐνίοτε μέντοι ἀκατεργάστους καὶ οἰονεὶ ποκοειδεῖς τὰς ἐννοίας καὶ ἀμαλάκτους φέροντος, ὅμως ἑαυτὸν ὁ Εὐριπίδης κάκεινοις ὑπὸ φιλοτιμίας τοῖς κινδύνοις προσβιάζει.

§ 6. Καὶ παρὰ μὲν Αἰσχύλῳ παραδόξως τὰ τοῦ

§ 5. Τοῦ δ' Αἰσχύλου. *Though Æschylus is daring in the most heroic imagery. For this use of the genitive absolute see Matth. Gr. Gr. § 566. — Οἱ ἐπτὰ. Constr. οἱ ἐπτὰ ἐπὶ Θήβας συνομνύμενοι, &c. They mutually bound themselves by oath not to survive Æteocles. — Ἄνδρες, φησὶν. Æschylus, Seven Commanders against Thebes, vs. 42. — Μελάνδετον. Black-handed, i. e. having the cross-bars, by which it was braced to the arm, made of iron. See Robinson's Antiquities, iv. 3., and comp. Scholiast on Il. O. 713. This word is used generally as an epithet of a sword. Comp. Eurip. Or. 862. Phœn. 1107. — Καὶ θιγγάνοντες. For the custom of dipping the hands in blood, in the ceremony of a solemn compact, see the commentators on this tragedy. — Ἐνυῶ. The goddess Bellona. — Ὀρκωμότησαν. Invoked to witness their oath. From this oath, the sacrifice and rites of confirming a solemn compact, were called ὀρκωμοσία. Smith adds another*

example from Milton, P. L. i. 663. "He spake: and to confirm his words, out flew Millions of flaming swords, drawn from the thighs of mighty cherubim: the sudden blaze Far round illumined Hell. Highly they rag'd Against the Highest, and fierce with grasped arms Clash'd on their sounding shields the din of war, Hurling defiance towards the vault of Heaven."

Δίχα οἴκτου. This refers to vs. 51. of the same tragedy. — Ποκοειδεῖς. A metaphor from *uncombed* or undressed wool. — Ἐννοίας. The same as *φαντασίας* here. Morus incorrectly translates it "sententias;" though Tollius, nearly a century before, had correctly rendered it "visiones." — Ὅμως ἑαυτὸν. *Yet even Euripides, who endeavours to improve on his prototype, hurries himself, through ambitious emulation, into the same imperfections.*

§ 6. Παραδόξως. Morus says in an unusual manner. Smith translates it *surprisingly*. "Puto esse aliter, atque expectes, non satis convenienter legibus

Λυκούργου βασιλεία κατὰ τὴν ἐπιφάνειαν τοῦ Διονύσου  
θεοφορεῖται,

Ἐνθουσιᾷ δὴ δῶμα, βακχεύει στέγη·

ὁ δ' Εὐριπίδης τὸ αὐτὸ τοῦθ' ἐτέρως, ἐφηδύνας ἐξε-  
φώνησε,

Πᾶν δὲ ξυνεβάκχουσ' ὄρος.

§ 7. Ἄκρως δὲ καὶ ὁ Σοφοκλῆς ἐπὶ τοῦ θνήσκοντος  
Οἰδίπου, καὶ ἑαυτὸν μετὰ διοσημείας τινὸς θάπτοντος,  
πεφάντασται, καὶ, κατὰ τὸν ἀπόπλουν τῶν Ἑλλήνων,  
ἐπὶ τ' Ἀχιλλέως, προφαινομένου τοῖς ἀναγομένοις ὑπὲρ  
τοῦ τάφου· ἦν οὐκ οἶδ' εἴ τις ὄψιν ἐναργέστερον εἰδωλο-  
ποίησε Σιμωνίδου· πάντα δ' ἀμήχανον παρατίθεσθαι.

§ 8. Οὐ μὴν ἀλλὰ τὰ μὲν παρὰ τοῖς ποιηταῖς  
μυθικωτέραν ἔχει τὴν ὑπερέκπτωσιν, ὡς ἔφην, καὶ  
πάντη τὸ πιστὸν ὑπεραίρουσαν· τῆς δὲ ῥητορικῆς φαν-  
τασίας κάλλιστον αἰεὶ τὸ ἔμπρακτον καὶ ἐνάλληθες.

poëticiis." Weiske. At the approach of a God the place of visitation was supposed to be violently agitated. Comp. Heyne on Virgil, *Æn.* i. Ex-curs. 3. Ovid, *Met.* i. 220., alluding to this, puts into the mouth of Jupiter the words, "Signa dedi venisse Deum." — Ἐτέρως. Construe this with ἐξεφώνησε. — Πᾶν δέ. See Euripides, *Bacch.* 725. The commentators are at a loss to discover in what the superior softness of these words of Euripides consists, when compared with those of Æschylus. Tollius supposes the use of the compound verb makes all the difference. Pearce thinks the latter poet is censured for making the palace instinct with Bacchanalian fury, to which the former has given a softer turn, by making the mountains only reflect the cries of the Bacchanalians.

§ 7. Ἄκρως δέ. And nobly too has

*Sophocles conceived in his imagination concerning, &c.* See his *Œdipus at Colonus*, beginning at vs. 1553. ed. Hermann, where the chorus grandly describes the thunder and lightning.— Μετὰ διοσημείας. During the portentous tempest. *Διοσημεία* is properly a sign from Jove; and hence a portent; also a violent and unexpected tempest. Comp. Aristoph. *Acharn.* 171. — Πεφάντασται. Comp. § 2. and § 4. — Ἐπὶ Ἀχιλλέως. Comp. 2. § 3. 9. § 5. This tragedy, which is now lost, was entitled *Polyxena*. Part of Achilles' speech on the tomb is preserved in *Stobæus*. — Ἀναγομένοις. As they were getting under weigh. Comp. *Il. A.* 478.

§ 8. Οὐ μὴν ἀλλά. Comp. 6. § 1. — Τὰ μὲν παρὰ. I.e. poetical images. — Τὴν ὑπερέκπτωσιν. An exaggeration, or hyperbole. — Τὸ ἔμπρακτον. Energy. Comp. 11. § 2.

Δειναὶ δὲ καὶ ἔκφυλοι αἱ παραβάσεις, ἤνικ' ἂν ᾗ ποιητικὸν τοῦ λόγου καὶ μυθῶδες τὸ πλάσμα, καὶ εἰς πᾶν προεκίπτον, τὸ ἀδύνατον ὡς ἤδη νῆ Δία καὶ οἱ καθ' ἡμᾶς δεινοὶ ῥήτορες, καθάπερ οἱ τραγωδοὶ, βλέπουσιν ἐριννύας, καὶ οὐδὲ ἐκεῖνο μαθεῖν οἱ γενναῖοι δύνανται, ὅτι ὁ λέγων Ὀρέστης,

Μέθες, μί' οὔσα τῶν ἐμῶν ἐριννύων·

Μέσον μ' ὀχμαΐεις, ὡς βάλλης εἰς τάρταρον;

Φαντάζεται ταῦθ', ὅτι μαίνεται.

§ 9. Τί οὖν ἡ ῥητορικὴ φαντασία δύναται; Πολλὰ μὲν ἴσως καὶ ἄλλα τοῖς λόγοις ἐναγώνια καὶ ἐμπαθῆ προσεισφέρειν· κατακιρναμένη μέντοι ταῖς πραγματικαῖς ἐπιχειρήσεσιν, οὐ πείθει τὸν ἀκροατὴν μόνον, ἀλλὰ καὶ δουλοῦται. Καὶ μὴν εἴ τις, φησὶν, αὐτίκα δὴ μάλα κραυγῆς ἀκούσειε πρὸ τῶν δικαστηρίων, εἴτ' εἴποι τις, ὡς ἀνέωκται τὸ δεσμωτήριον, οἱ δὲ δεσμῶνται φεύγουσιν, οὐδεὶς οὕτως, οὔτε γέρων οὔτε νέος, ὀλιγῶρός

Δειναὶ δὲ καὶ ἔκφυλοι. *Absurd and improper.* Weiske paraphrases these words thus: "Vehementer autem offendunt et a dictione oratoris abhorrent."—ἤνικ' ἂν ᾗ. Construe: ἤνικα τὸ πλάσμα τοῦ λόγου ᾗ ποιητικὸν καὶ μυθῶδες, &c. *when forms of fancy in prose are poetical and fabulous, and run out into that which is impossible.*—Νῆ Δία. Portus supposes this to be said ironically; but Weiske thinks it is used merely to attract the reader's attention. Comp. § 10. 11. § 2.—Δεινοὶ ῥήτορες. *Powerful orators.*—Καὶ οὐδὲ ἐκεῖνο. *And great and sagacious as they are, they are unable to understand this, that, when Orestes exclaims, &c. he conceives it in his imagination because he is actually mad.*—Μέθες. Euripides, *Orest. vs. 264.*—Φαντάζεται. Comp. § 2. § 4.

§ 9. Ἡ ῥητορικὴ φαντασία. A splendid image of this sort occurs in Cicero's fourth oration against Catiline, c. 6. "Videor enim mihi hanc urbem videre," &c. He seems, however, to have had in his mind the oration of Æschines against Ctesiphon, c. 49. *Νομίσατε ὄρεν ἀλισκομένην τὴν πόλιν,* &c. Comp. c. 95.—Πολλὰ μὲν ἴσως. Supply *δύναται.*—Ἐναγώνια καὶ ἐμπαθῆ. *Energy, or vehemence, and emotion.* Smith translates it *nerves and passion.*—Κατακιρναμένη. *For images blended with argumentative reasoning,* i. e. intermixed with facts and proofs. Comp. § 10. § 11. and 16. § 3.

Καὶ μὴν εἴ τις. Demosthenes in his oration against Timocrates, toward the end. Timocrates proposed a law permitting prisoners to be set at liberty, on giving bail for their appearance, or for the discharge of their obligation,—

ἔστιν, ὅς οὐχὶ βοηθήσει, καθ' ὅσον δύναται· εἰ δὲ δὴ τις εἴποι παρελθὼν, ὡς ὁ τούτους ἀφείς οὗτός ἐστιν, οὐδὲ λόγου τυχῶν παραυτίκ' ἂν ἀπόλοιτο.

§ 10. Ὡς νῆ Δία καὶ ὁ Ὑπερίδης κατηγορούμενος, ἐπειδὴ τοὺς δούλους μετὰ τὴν ἤτταν ἐλευθέρους ἐψηφίσασατο, Τοῦτο τὸ ψήφισμα, εἶπεν, οὐχ ὁ ῥήτωρ ἔγραψεν, ἀλλ' ἡ ἐν Χαιρωνείᾳ μάχη. Ἄμα γὰρ τῷ πραγματικῷ ἐπιχειρεῖν ὁ ῥήτωρ πεφάντασται· διὸ καὶ τὸν τοῦ πείθειν ὄρον ὑπερβέβηκε τῷ λήμματι.

§ 11. Φύσει δὲ πῶς ἐν τοῖς τοιούτοις ἅπασιν αἰετοῦ κρείττονος ἀκούομεν ὅθεν ἀπὸ τοῦ ἀποδεικτικῆς περιελκόμεθα εἰς τὸ κατὰ φαντασίαν ἐκπληκτικόν, ὃ τὸ πραγματικόν ἐγκρύπτεται περιλαμπόμενον. Καὶ τοῦτ' οὐκ ἀπεικότως πάσχομεν· δυοῖν γὰρ συνταττομένων ὑφ' ἐν, αἰετὸν κρείττονον εἰς ἑαυτὸ τὴν πατέρου δύναμιν περισπᾷ.

§ 12. Τοσαῦτα περὶ τῶν κατὰ τὰς νοήσεις ὑψηλῶν, καὶ ὑπὸ μεγαλοφροσύνης, ἢ μιμήσεως, ἢ φαντασίας ἀπογεννωμένων ἀρκέσει.

Οὐδὲ λόγου τυχόν. Without getting permission to speak, i. e. without pleading his cause, without trial.

§ 10. Ἄμα γὰρ τῷ πραγματικῷ. For the orator, at the same time that he is proving by facts, introduces images. Comp. § 9. and § 11. Ἐπιχειρεῖν, among other meanings, signifies to draw conclusions, and here to prove.—τῷ λήμματι. By that adoption. Smith says by that stroke of art. Weiske explains it by "hac forma."

§ 11. Αἰετὸν κρείττονον. We always attend to that which is most striking.—Ὡς τὸ πραγματικόν. By which the argumentative is eclipsed, being sur-

rounded by superior splendor, i. e. by the overpowering splendor of which the argumentative is eclipsed, A metaphor from the sun eclipsing the light of the stars. Comp. 17. § 2.

§ 12. Περὶ τῶν κατὰ. Concerning the Sublime with respect to thought, i. e. sublimity of thought.

The Pathetic, which the author laid down, sect. 8. as the second source of the Sublime, is omitted here, because it was reserved for a distinct treatise. Weiske, however, endeavours to show, that that subject had been treated of in the present section. Comp. 3. § 5. 44. § 12.

## SECT. XVI.

*On Figures.*

§ 1. Αὐτόθι μέντοι καὶ ὁ περὶ σχημάτων ἐφεξῆς τέτακται τόπος· καὶ γὰρ ταῦτ', ἂν ὄν δεῖ σκευάζηται τρόπον, ὡς ἔφην, οὐκ ἂν ἡ τυχοῦσα μεγέθους εἴη μερίς. Οὐ μὴν ἀλλ', ἐπεὶ τὸ πάντα διακριβοῦν πολὺ ἔργον ἐν τῷ παρόντι, μᾶλλον δ' ἀπερίριστον, ὀλίγα τῶν, ὅσα μεγαληγορίας ἀποτελεστικά, τοῦ πιστώσασθαι τὸ προκείμενον ἕνεκα καὶ δὴ διέξιμεν·

§ 2. Ἀπόδειξιν ὁ Δημοσθένης ὑπὲρ τῶν πεπολιτευμένων εισφέρει· τίς δ' ἦν ἡ κατὰ φύσιν χρῆσις αὐτῆς; “Οὐχ ἡμάρτετε, ὧ τὸν ὑπὲρ τῆς τῶν Ἑλλήνων ἐλευθερίας ἀγῶνα ἀράμενοι· ἔχετε δὲ οἰκεῖα τούτου παραδείγματα· οὐδὲ γὰρ οἱ ἐν Μαραθῶνι ἡμαρτον, οὐδ' οἱ ἐν Σαλαμῖνι, οὐδ' οἱ ἐν Πλαταιαῖς.” Ἄλλ' ἐπειδὴ, καθάπερ ἐμπνευσθεὶς ἐξαίφνης ὑπὸ Θεοῦ καὶ οἰοῦναι φοιβόληπτος γενόμενος, τὸν κατὰ τῶν ἀριστέων τῆς Ἑλλάδος ὄρκον ἐξεφώνησεν, “Οὐκ ἔστιν, ὅπως ἡμάρτετε, οὐ μὰ τοὺς ἐν Μαραθῶνι προκινδυνεύσαντας,”

SECT. XVI. § 1. Αὐτόθι μέντοι. Here Longinus enters upon the third source of the Sublime, the topic of Figures. Weiske interprets αὐτόθι by “hoc ipso loco,” or “deinceps statim.”—ὡς ἔφην. In Sect. 8. § 1.—Οὐκ ἡ τυχοῦσα. No ordinary part. Comp. 9. § 9.

Οὐ μὴν ἀλλὰ. Comp. 6. § 1.—Ἐν τῷ παρόντι. Supply χρόνῳ, at the present time, when orators have so largely increased the number of rhetorical figures. Others say in the present treatise. Comp. 39. § 1.—Καὶ δὴ. Presently; in which sense these particles,

in a similar situation, are often used by Demosthenes and Plutarch.

§ 2. Ἀπόδειξιν ὁ Δημοσθένης. In the oration on the Crown, c. 60.—Τίς δ' ἦν. But what was the natural method of expressing it? Κατὰ φύσιν means without the ornament of figurative language. Comp. 18. § 1.—Οὐχ ἡμάρτετε. Demosthenes, to express this simply, and without figure, should have said, You did not transgress, &c.

Φοιβόληπτος. Seized, or possessed, by Phæbus; inspired. Comp. Herod. iv. 13.

Ἡμάρτετε. Ἡμαρτήκατε is read at

φαίνεται δι' ἐνός τοῦ ὁμοτικῆς σχήματος, (ὅπερ ἐνθάδε ἀποστροφὴν ἐγὼ καλῶ,) τοὺς μὲν προγόνους ἀποθεώσας, ὅτι δεῖ τοὺς οὕτως ἀποθανόντας ὡς θεοὺς ὀμνῆσαι παριστάνων, τοῖς δὲ κρίνουσι τὸ τῶν ἐκεῖ προκινδυνεύσαντων ἐντιθεὶς φρόνημα, τὴν δὲ τῆς ἀποδείξεως φύσιν μεθεστακῶς εἰς ὑπερβάλλον ὕψος καὶ πάθος, καὶ ξένων καὶ ὑπερφυῶν ὄρκων ἀξιόπιστίαν, καὶ ἅμα παιωνίον τινα καὶ ἀλεξιφάρμακον εἰς τὰς ψυχὰς τῶν ἀκούοντων καθιερῶς λόγον, ὡς κουφιζομένους ὑπὸ τῶν ἐγκωμίαν μηδὲν ἔλαττον τῇ μάχῃ τῇ πρὸς Φίλιππον, ἢ ἐπὶ τοῖς κατὰ Μαραθῶνα καὶ Σαλαμίνα νικητηρίοις, παρίστασθαι φρονεῖν· οἷς πᾶσι τοὺς ἀκροατὰς διὰ τοῦ σχηματισμοῦ συναρπάσας ᾤχετο.

§ 3. Καίτοι παρὰ τῷ Εὐπόλιδι τοῦ ὄρκου τὸ σπέρμα φασὶν εὐρησθαι,

present in all the correct copies of Demosthenes. Weiske would omit the particle *ὃ* which immediately follows. Comp. 17. § 2.—Ὁμοτικῆς. Ὁμοτικὸν σχῆμα, a figure of adjuration, which Longinus calls an *Apostrophe*. Comp. Jerem. .xxii. 5. Add Genes. xxii. 16. Hebr. vi. 13.—Ὅτι δεῖ. By showing them that they ought, &c.—Τοῖς δὲ κρίνουσι. Supply φαίνεσθαι from the foregoing: And he seems to inspire into the breasts of the judges a regard for those, &c. i. e. a bias in their favour. Smith says: "He stamps into the breasts of his judges the generous principles of those applauded patriots."—Τὴν δὲ τῆς. And to change the nature of demonstration, i. e. that which was naturally a proof, into the high-soaring Sublime and Pathetic, and into a full confidence in his unusual and mighty oaths. Comp. § 3. Pearce's translation of the last clause runs thus: "In eam fidem quæ merito tribuenda esset novi excellentisque generis juramentis." Morus says: "Ac plane inusitato jurejurando

fidem rei facere."—Ὡς κουφιζομένους. Some editors would read *κουφιζομένους*, because Dionysius Halic. Rom. Ant. x. 28. construes *παρίστασθαι* with a dative. Comp. Dorvill. Char. p. 391. In this passage, however, the dative may be supplied: So that it happens to them, that they, elevated by his encomiums on the heroes of Marathon, are not more dispirited at the unsuccessful battle with Philip, than, &c. Comp. Polyb. ii. 59. To τῇ μάχῃ supply ἐπὶ, which is, however, expressed in the next clause. A similar omission of the preposition occurs in Virgil, *Æn.* vi. 692. "Quas ego te terras, et quanta per æquora vectum, Accipio!"—Παρίστασθαι. Comp. 15. § 1. Weiske explains this by "sibi proponere," "in animum suum inducere."—Τοὺς ἀκροατὰς. He arrests and bears with him his hearers; or, more briefly, he draws with him. So *ἄρχει* ἀποκινδυνεύω, he flew away, Herod. iv. 145. See Viger, vi. § 2. 5. Comp. 4. § 5. § 3. Σπέρμα. Comp. Quintilian, iii.

Οὐ γὰρ, μὰ τὴν Μαραθῶνι τὴν ἐμὴν μάχην,  
Χαίρων τις αὐτῶν τοῦμὸν ἀλγυνεὶ κέαρ.

Ἔστι δὲ οὐ τὸ ὅπως οὖν τινὰ ὁμῶσαι μέγα, τὸ δὲ ποῦ, καὶ πῶς, καὶ ἐφ' ὧν καιρῶν, καὶ τίνος ἕνεκα. Ἄλλ' ἐκεῖ μὲν οὐδέν ἐστ' εἰ μὴ ὄρκος, καὶ πρὸς εὐτυχοῦντας ἔτι καὶ οὐ δεομένους παρηγορίας τοὺς Ἀθηναίους· ἔτι δ' οὐχὶ τοὺς ἄνδρας ἀπαθανατίσας ὁ ποιητῆς ἄμοσεν, ἵνα τῆς ἐκείνων ἀρετῆς τοῖς ἀκούουσιν ἐντέκη λόγον ἀξιῶν, ἀλλ' ἀπὸ τῶν προκινδυνευσάντων ἐπὶ τὸ ἄψυχον ἀπεπλανήθη, τὴν μάχην. Παρὰ δὲ τῷ Δημοσθένει πεπραγματεύεται πρὸς ἠττημένους ὁ ὄρκος, ὡς μὴ Χαίρωνειαν ἔτ' Ἀθηναίοις ἀτύχημα φαίνεσθαι. Καὶ ταῦτόν, ὡς ἔφην, ἅμα ἀπόδειξις ἐστὶ τοῦ μηδὲν ἡμαρτηκέναί, παράδειγμα, ὄρκων πίστις, ἐγκώμιον, προτροπή.

§ 4. Κάπειδήπερ ὑπήντα τῷ ῥήτορι, “Λέγεις ἦτταν πολιτευσάμενος, εἴτα νίκας ὁμνύεις,” διὰ ταῦθ' ἐξῆς κανονίζει, καὶ δι' ἀσφαλείας ἄγει καὶ ὀνόματα, διδάσκων, ὅτι κὰν βακχεύμασι νήφειν ἀναγκαῖον· “Τοὺς προκινδυνεύσαντας,” φησὶν, “ἐν Μαραθῶνι τῶν προγόνων, καὶ τοὺς Σαλαμῖνι καὶ τοὺς ἐπ' Ἀρτεμισίῳ

6. — Οὐ γὰρ μὰ. Comp. Euripides, Med. 395. 398. ed. Beck. — Μαραθῶνι. The preposition ἐν is omitted. — Χαίρων. With impunity. Comp. Theocr. viii. 40. Aristoph. Acharn. 562.

Ἔτι δέ. Besides. — Ἀπαθανατίσας. To confer immortality. Hence ἀπαθανατίσας the same as ἀποθέωσις, deification. — Ἐντέκη λόγον ἀξιῶν. Might engender sentiments in the minds of his hearers worthy of such virtue. — Ἐπὶ τὸ ἄψυχον. To an inanimate object — the battle. — Πεπραγματεύεται. Has been employed in such a manner, that, &c.

Ἄρκων πίστις. Comp. § 2.

§ 4. Κάπειδήπερ. And since however it occurred to the orator, that this objection might be made, &c. Comp. Cic. Milo, c. 9. — ἦτταν. A defeat which happened under your own administration. — Διὰ ταῦθ' ἐξῆς. Wherefore he lays down a rule for the future, and cautiously introduces words, teaching, &c. The verb κανονίζειν is chiefly used by modern writers. — Καὶ ὀνόματα. Weiske fills up the ellipsis thus: τὰ ἐξῆς, οὐ μόνον νοήματα, ἀλλὰ καὶ ὀνόματα. — Κὰν βακχεύμασι. Even in fits of frenzy.

ναυμαχήσαντας, καὶ τοὺς ἐν Πλαταιαῖς παραταξαμένους.” Οὐδαμοῦ “νικήσαντας” εἶπεν, ἀλλὰ πάντῃ τὸ τοῦ τέλους διακέκλοφεν ὄνομα, ἐπειδὴπερ ἦν εὐτυχές, καὶ τοῖς κατὰ Χαιρώνειαν ὑπεναντίον. Διόπερ καὶ τὸν ἀκροατὴν φθάνων εὐθύς ὑποφέρει· “Οὓς ἅπαντας ἔθαψε δημοσία,” φησὶν, “ἡ πόλις, Αἰσχίνη, οὐ τοὺς κατορθώσαντας μόνους.”

## SECT. XVII.

*That Figures and Sublimity mutually assist each other.*

§ 1. Οὐκ ἄξιον δ' ἐπὶ τούτου τοῦ τόπου παραλιπεῖν ἔν τι τῶν ἡμῖν τεθεωρημένων, φίλτατε, (ἔσται δὲ πᾶν σύντομον,) ὅτι φύσει πως συμμαχεῖ τε τῷ ὕψει τὰ σχήματα, καὶ πάλιν ἀντισυμμαχεῖται θαυμαστῶς ὑπ' αὐτοῦ. Πῆ δὲ καὶ πῶς, ἐγὼ φράσω. Ἐποπτόν ἐστιν ἰδίως τὸ διὰ σχημάτων πανουργεῖν, καὶ προσβάλλον ὑπόνοιαν ἐνέδρας, ἐπιβουλῆς, παραλογισμοῦ· καὶ ταῦθ', ὅταν ᾗ πρὸς κριτὴν κύριον ὁ λόγος, μάλιστα δὲ πρὸς τυράννους, βασιλέας, ἡγεμόνας ἐν ὑπεροχαῖς· ἀγανακτεῖ γὰρ εὐθύς, εἰ ὡς παῖς ἄφρων ὑπὸ τεχνίτου ῥήτορος σχηματίοις κατασοφίζεται, καὶ εἰς καταφρόνησιν ἑαυτοῦ λαμβάνων τὸν παραλογισμόν, ἐνίοτε μὲν ἀποθρηιοῦται

Πάντῃ. In every instance he has suppressed the name of the result — he has avoided naming the issue of the battle. Comp. 30. § 2. — Ἐποφέρει. He subjoins. Ruhnken says the verb ὑποφέρειν is never used in this sense: he therefore reads ἐπιφέρει, citing Demetrius Phalereus on Elocution, sect. 122. Comp. 8. § 2. 39. § 4.

SECT. XVII. § 1. Ἐπὶ τούτου. Comp. 2. § 2.

Ἐποπτόν ἐστιν ἰδίως. Much artifice

with respect to figures is in a peculiar manner liable to suspicion. — Πρὸς κριτὴν κύριον. Before an arbitrary judge. Weiske the younger explains it thus: “Penes quem est arbitrium rei, et a quo provocari non potest.” — Ἐν ὑπεροχαῖς. In high authority. Comp. Paul, Rom. xiii. 1. — Ἐπὸ τεχνίτου. By a mechanical orator; that is, such a one as derives his powers of oratory from art, and not from nature. This is said in contempt of the school orators.



τὸ σύνολον· κἄν ἐπικρατήσῃ δὲ τοῦ θυμοῦ, πρὸς τῆς πειθᾶ τῶν λόγων πάντως ἀντιδιατίθεται. Διόπερ καὶ τότε ἄριστον δοκεῖ τὸ σχῆμα, ὅταν αὐτὸ τοῦτο διαλαυθάνῃ, ὅτι σχῆμά ἐστι.

§ 2. Τὸ τοίνυν ὕψος καὶ πάθος τῆς ἐπὶ τῷ σχηματίζειν ὑπονοίας ἀλέξημα καὶ θαυμαστή τις ἐπικουρία καθίσταται· καί πως παραληφθεῖς ἂν ἢ τοῦ πανουργεῖν τέχνη τοῖς πάθεσι καὶ μεγέθεσι τὸ λοιπὸν δέδουκε, καὶ πᾶσαν ὑποψίαν ἐκπέφευγεν. Ἰκανὸν δὲ τεκμήριον τὸ προειρημένον, Μὰ τοὺς ἐν Μαραθῶνι. Τίτι γὰρ ἐνταῦθ' ὁ ῥήτωρ ἀπέκρυψε τὸ σχῆμα; δῆλον, ὅτι τῷ φωτὶ αὐτῷ. Σχεδὸν γὰρ, ὡς περ καὶ τὰ μυδρὰ φέγγη ἐναφανίζεται τῷ ἡλίῳ περιαιγούμενα, οὕτω τὰ τῆς ῥητορικῆς σοφίσματα ἐξαμαυροῖ περιχυθὲν πάντοθεν τὸ μέγεθος.

§ 3. Οὐ πόρρω δ' ἴσως τούτου καὶ ἐπὶ τῆς ζωγραφίας τι συμβαίνει· ἐπὶ γὰρ τοῦ αὐτοῦ κειμένων ἐπιπέδου παραλλήλων ἐν χρώμασι τῆς σκιάς τε καὶ τοῦ φωτός, ὅμως προῦπαντᾶ τε τὸ φῶς ταῖς ὄψεσι, καὶ οὐ μόνον ἕξοχον, ἀλλὰ καὶ ἐγγυτέρω παραπολὺ φαίνεται. Οὐκ οὖν καὶ τῶν λόγων τα πάθη καὶ τὰ ὕψη, ταῖς ψυχαῖς

—Τὸ σύνολον. Comp. 10. § 7. 44. § 10.

Ἀπὸ τοῦτο διαλαυθάνῃ. Comp. 38. § 3.

§ 2. Τῆς ἐπὶ τῷ. Of the suspicion that attends the use of figures.—Καθίσταται. Comp. 1. § 4.

Παραληφθεῖς ἂν. If it should be used. Comp. 31. § 1. 38. 4. This is the reading of nearly all the MSS. Toup reads, from conjecture, παραλειφθεῖσα, as if this participle came from παραλείφειν, to anoint, cover over; and says it is a metaphor from white-washing walls. Ruhnken proposes παρακαλυφθεῖσα; and Wakefield, Sylv. Crit. P. i. p. 109., παρεκλειφθεῖσα, which he translates "furtivam eclipsin

passa." Weiske has adopted Toup's conjecture.—Τὸ λοιπὸν δέδουκε. Yet it is concealed. Comp. 9. § 13.

Σχεδὸν. Weiske would translate this "plane," or "prorsus." He says in other authors it seems sometimes to be synonymous with αὐτίκα. Comp. 18. § 2. 38. § 2.—ὡς περ καὶ τὰ μυδρὰ. As even the faint lights (i. e. the stars) disappear, &c. Comp. 15. § 11.

§ 3. Τὶ συμβαίνει. I. e. that which is the result of art, &c.—Ἐπὶ τοῦ αὐτοῦ. On the same level surface near each other. Weiske thinks παράλληλα here signifies "eodem fere colore expressa," represented nearly in the same colour.—ἕξοχον. Prominent, projecting.

ἡμῶν ἐγγυτέρω κείμενα διὰ τε φυσικὴν τινα συγγένειαν καὶ διὰ λαμπρότητα, αἰεὶ τῶν σχημάτων προεμφανίζονται, καὶ τὴν τέχνην αὐτῶν ἀποσκιάζει, καὶ οἶον ἐν κατακαλύψει τηρεῖ.

## SECT. XVIII.

*On Questions and Interrogations.*

§ 1. Τί δ' ἐκεῖνα φῶμεν, τὰς πεύσεις τε καὶ ἐρωτήσεις; Ἄρα οὐκ αὐταῖς ταῖς τῶν σχημάτων εἰδοποιαῖς παραπολὺ ἐμπρακτότερα καὶ σοβαρώτερα συντείνει τὰ λεγόμενα; “Ἡ βούλεσθε, εἰπέ μοι, περιιόντες ἀλλήλων πυνθάνεσθαι λέγεται τι καινόν; Τί γὰρ ἂν γένοιτο τούτου καινότερον, ἢ Μακεδῶν ἀνὴρ καταπολεμῶν τὴν Ἑλλάδα; Τέθνηκε Φίλιππος; Οὐ μὰ Δί, ἀλλ' ἀσθενεῖ. Τί δ' ὑμῖν διαφέρει; καὶ γὰρ, ἂν οὗτός τι πάθῃ, ταχέως ὑμεῖς ἕτερον Φίλιππον ποιήσετε.” Καὶ πάλιν, “Πλέωμεν ἐπὶ Μακεδονίαν,” φησί. “Ποῖ δὴ προσορμιούμεθα; ἤρετό τις. Εὐρήσει τὰ σαθρὰ τῶν Φιλίππου πραγμάτων αὐτὸς ὁ πόλεμος.” Ἦν δὲ ἀπλῶς

Διὰ φυσικὴν. Smith says “by means of the great affinity they bear to the springs and movements of the soul.”

SECT. XVIII. § 1. Πεύσεις . . . ἐρωτήσεις. The distinction between questions and interrogations, according to Aquila Romanus, sect. 12., is this, that the latter may be answered by the single word, *yes*, or *no*; the former can be answered only by many words.—*Ἐμπρακτότερα*. *More forcible and animated, or more active and lively*.—*Συντείνει*. For ποιεῖ δὲ Δημοσθένης. Comp. 16. § 2. Morus makes ἐκεῖνα the nominative to συντείνει.—Τὰ λεγόμενα. The following words from the First Philippic, c. 5.

Τούτου. This is not in Demosthenes, and Pearce would erase it in conse-

quence of the particle ἢ, which follows. Toup defends the pleonasm, citing from Lysias, c. Theomnest. Τί γὰρ ἂν τοῦτου ἀνιαιρότερον γένοιτο αὐτῷ. ἢ τεθνήσκει μὲν ἐπὶ τῶν ἐχθρῶν, αἰτίαν δὲ ἔχειν ἐπὶ τῶν παιδῶν; Comp. Eurip. He-racl. 298.

Καὶ πάλιν. From the same oration, c. 15.—Ἦρετό τις. These words are by some considered corrupt, and by others an interpolation. Weiske supposes, that whilst Demosthenes was speaking, some one of his hearers put the question, ποῖ δὴ προσορμιούμεθα; and the orator repeated it, with the addition of ἤρετό τις.

Ἦν δὲ ἀπλῶς. Had this been said simply, i. e. without figure and interrogation, it would have been altogether

ῥηθὲν τὸ πρᾶγμα τῷ παντὶ καταδεέστερον· νυνὶ δὲ τὸ ἔνθουν καὶ ὀξύρροπον τῆς πεύσεως καὶ ἀποκρίσεως, καὶ τὸ πρὸς ἑαυτὸν ὡς πρὸς ἕτερον ἀνθυπαντᾶν, οὐ μόνον ὑψηλότερον ἐποίησε τῷ σχηματισμῷ τὸ ῥηθὲν, ἀλλὰ καὶ πιστότερον.

§ 2. Ἄγει γὰρ τὰ παθητικὰ τότε μᾶλλον, ὅταν αὐτὰ φαίνηται μὴ ἐπιτηδεύειν αὐτὸς ὁ λέγων, ἀλλὰ γεννᾶν ὁ καιρός· ἢ δ' ἐρώτησις ἢ εἰς ἑαυτὸν, καὶ ἀπόκρισις μιμεῖται τοῦ πάθους τὸ ἐπίκαιρον. Σχεδὸν γὰρ, ὡς εἰ ὑφ' ἑτέρων ἐρωτῶμενοι παροξυνθέντες ἐκ τοῦ παραχρῆμα πρὸς τὸ λεχθὲν ἐναγωνίως καὶ ἀπ' αὐτῆς τῆς ἀληθείας ἀνθυπαντῶσιν, οὕτω τὸ σχῆμα τῆς πεύσεως καὶ ἀποκρίσεως, εἰς τὸ δοκεῖν ἕκαστον τῶν ἐσκεμμένων ἐξ ὑπογυίου κεινῆσθαι τε καὶ λέγεσθαι τὸν ἀκροατὴν ἀπάγον, καὶ παραλογίζεται. Ἔτι τοίνυν, (ἐν γὰρ τι τῶν ὑψηλοτάτων τὸ Ἡροδότειον πεπίστευται,) εἰ οὕτως ἔ—

\* \* \*

*languid.* Comp. 16. § 2., also 2. § 1. —Τὸ ἔνθουν. *The energy and rapidity, &c.*

§ 2. Ἐπιτηδεύειν. *To produce by study and art.* Longinus means, that the Pathetic affects us most, when it appears not to have been the offspring of art, but to have been produced by the occasion itself.

Σχεδόν. Comp. 17. § 2. 38. § 2.—Ἐναγωνίως. *Without hesitation, and with truth.* Weiske, who explains ἐναγωνίως by “cum vehementia,” says

the latter words should be rendered “ut natura ipsa fert,” or “ut pro naturali sensu debent;” for ἀλήθεια is often equivalent to “natura.” Comp. 9. § 3. 10. § 1. 22. § 1.—Ἐξ ὑπογυίου. *Have been excited and spoken instantaneously.* We usually say *extempore.* *El οὕτως.* Here is a *chiasm* of one hundred lines in all the MSS. The passage of Herodotus alluded to has not been pointed out by any of the commentators.

## SECT. XIX.

*On Asyndetons.*

\* \* \*

§ 1. Ἄπλοκα ἐκπίπτει, καὶ οἰονεῖ προχεῖται τὰ λεγόμενα, ὀλίγου δεῖν φθάνοντα καὶ αὐτὸν τὸν λέγοντα. Καὶ συμβαλόντες, φησὶν ὁ Ξενοφῶν, τὰς ἀσπίδας, ἐωθοῦντο, ἐμάχοντο, ἀπέκτεινον, ἀπέθνησκον.

§ 2. Καὶ τὰ τοῦ Εὐρυλόχου,

Ἦιομεν, ὡς ἐκέλευες, ἀνὰ δρυμὰ, φαίδιμ' Ὀδυσσεῦ,  
Εὐρομεν ἐν βήσσησι τετυγμένα δάματα καλά.

Τὰ γὰρ ἀλλήλων διακεκομμένα, καὶ οὐδὲν ἤττον κατεσπυεσμένα, φέροι τῆς ἀγωνίας ἔμφασιν, ἀμα καὶ ἐμποδίζουσης τι καὶ συνδιακούσης. Τοιαῦθ' ὁ ποιητὴς ἐξήγηκε διὰ τῶν ἀσυνδέτων.

## SECT. XX.

*On a Congeries of Figures.*

§ 1. Ἄκρος δὲ καὶ ἡ ἐπὶ ταῦτ' ὄνοδος τῶν σχημάτων εἶωθε κινεῖν, ὅταν δύο ἢ τρία, ὅσον κατὰ συμμορίαν

SECT. XIX. § 1. Ἄπλοκα. *Asyndeta.*

Ξενοφῶν. Agesilaus, 2. § 2.—Ἐωθοῦντο. Voltaire seems to have imitated this passage of Xenophon, in his *Henriade*, ch. vi. François, Anglois, Lorrains, que la fureur assemble, Avancoient, combattoient, frapportoient, mouvoient ensemble. We have a similar example of this figure in Cicero's second oration against Catiline, c. 1.

"Abit, excessit, evasit, erupit." Comp. Sallust, Jug. c. 101. Virgil, *Æn.* iv. 593., and Sappho's Ode, sect. 10.

§ 2. Τὰ τοῦ Εὐρυλόχου. *Odys. K.* 251.

Φέροι τῆς ἀγωνίας. Carry with them the appearance of anxiety.

SECT. XX. § 1. Ἄκρος. In the highest degree.—Ὅσον κατὰ. As in a class, or society. Comp. Josephus, A. J. v. 7., and consult Robinson's

ἀνακίρναμενα, ἀλλήλοις ἐρανίζῃ τὴν ἰσχὺν, τὴν πειθαί, τὸ κάλλος· ὅποια καὶ τὰ εἰς τὸν Μειδίαν, ταῖς ἀναφοραῖς ὁμοῦ καὶ τῇ διατυπώσει συναναπεπλεγμένα τὰ ἀσύνδετα. “ Πολλὰ γὰρ ἂν ποιήσειεν ὁ τύπτων, ἂν ὁ παθὼν ἔνια οὐδ’ ἂν ἀπαγγεῖλαι δύναίτο ἐτέρῳ, τῷ σχήματι, τῷ βλέμματι, τῇ φωνῇ.”

§ 2. Εἴθ’, ἵνα μὴ ἐπὶ τῶν αὐτῶν ὁ λόγος ἰὼν στῆ, (ἐν τάξει γὰρ τὸ ἡρεμοῦν, ἐν ἀταξίᾳ δὲ τὸ πάθος, ἐπεὶ φορὰ ψυχῆς καὶ συγκίνησις ἐστίν,) εὐθύς ἐπ’ ἄλλα μεθήλατο ἀσύνδετα καὶ ἐπαναφοράς· “ τῷ σχήματι, τῷ βλέμματι, τῇ φωνῇ, ὅταν ὡς ὑβρίζων, ὅταν ὡς ἐχθρὸς, ὅταν κοινούλοις, ὅταν ἐπὶ κόρρης.” Οὐδὲν ἄλλο διὰ τούτων ὁ ῥήτωρ, ἢ ὅπερ ὁ τύπτων, ἐργάζεται· τὴν διάνοιαν τῶν δικαστῶν τῇ ἐπαλλήλῳ πλήττει φορᾷ.

§ 3. Εἴτ’ ἐντεῦθεν πάλιν, ὡς αἱ καταιγίδες, ἄλλην ποιούμενος ἐμβολὴν, “ Ὅταν κοινούλοις, ὅταν κόρρης,” φησί· “ Ταῦτα κινεῖ, ταῦτα ἐξίστησιν ἀνθρώπους, ἀήθεις ὄντας τοῦ προπηλακίζεσθαι· οὐδεῖς, ταῦτα ἀπαγγέλλων, ἂν δύναίτο τὸ δεινὸν παραστῆσαι.” Οὐκοῦν τὴν μὲν φύσιν τῶν ἐπαναφορῶν καὶ ἀσυνδέτων πάντη

Antiquities.—Ἀλλήλοις ἐρανίζῃ. Those of the Athenians who were in the same *συμμορία*, not only contributed towards the support of the government, but also supported and assisted each other with money and otherwise. See Casaubon on Theophrast. Char. c. 15.—Τὰ εἰς τὸν. These words are in Demosthenes’ oration against Midias, c. 21. Here Smith cites the last four verses of the twenty-fourth Psalm, as containing a beautiful instance of an assemblage of figures.

Πολλὰ γάρ. Claudius Saturninus de Pœnijs Paganorum, xvi. 6., has copied this, word for word: “ Multa enim utique facit qui verberat, quorum qui patitur quædam neque annunciare

poterit alteri, schemate, aspectu, voce.” Comp. Cic. Off. i. 29.

§ 2. Ἐν τάξει γάρ. For calmness attends upon order. — Ἐπαναφοράς. Ἐπαναφορά, as a rhetorical figure, is synonymous with ἀναφορά.

Τῇ ἐπαλλήλῳ φορᾷ. By the quick successive impulse.

§ 3. Τὴν μὲν φύσιν. He every where preserves the nature of his Repetitions and Asyndeta by a continual variation. Weiske, finding no mention here of διατύπωσις, and missing the δὲ clause to correspond with τὴν μὲν φύσιν, &c. supposes an omission between φύσιν and τῶν ἐπαναφορῶν, which he thus supplies: Οὐκοῦν τὴν μὲν φύσιν τοῦ πάθους τῶν ἀνακακιστῶν ἐφ’ ἕβρη

φυλάττει τῇ συνεχεῖ μεταβολῇ· οὕτως αὐτῷ καὶ ἡ τάξις ἄτακτον, καὶ ἔμπαλιν ἡ ἀταξία ποῖαν περιλαμβάνει τάξιν.

## SECT. XXI.

*That Copulatives weaken the Style.*

§ 1. Φέρε οὖν, πρόσθεσ τούς συνδέσμους, εἰ θέλοις, ὡς ποιούσιν οἱ Ἰσοκράτειοι· “Καὶ μὴν οὐδὲ τοῦτο χρὴ παραλιπεῖν, ὡς πολλὰ ἂν ποιήσειεν ὁ τύπτων, πρῶτον μὲν τῷ σχήματι, εἶτα δὲ τῷ βλέμματι, εἶτά γε μὴν αὐτῇ τῇ φωνῇ.” καὶ εἴση κατὰ τὸ ἐξῆς οὕτως παραγράφων, ὡς τοῦ πάθους τὸ συνδεδιωγμένον καὶ ἀποτραχυνόμενον, ἐὰν τοῖς συνδέσμοις ἐξομαλίσης εἰς λειότητα, ἀκεντρὸν τε προσκίπτει, καὶ εὐθύς ἔσβεσται.

§ 2. Ὡσπερ γὰρ, εἴ τις συνδήσειε τῶν θεόντων τὰ σώματα, τὴν φορὰν αὐτῶν ἀφήρηται, οὕτως καὶ τὸ πάθος, ὑπὸ τῶν συνδέσμων καὶ τῶν ἄλλων προσθηκῶν ἐμποδιζόμενον, ἀγανακτεῖ· τὴν γὰρ ἐλευθερίαν ἀπολύει τοῦ δρόμου, καὶ τὸ ὡς ἀπ’ ὀργάνου τινὸς ἀφίεσθαι.

ἕκρωσ τῷ σχηματισμῷ διατυποῖ, τὰ δὲ, ἃ δοκεῖ ἀπῆλ, καὶ τὸν κόρον τὸν ἐκ τῶν ἐπαναφορῶν, &c.—*Adt. Comp. 9. § 10.*

SECT. XXI. § 1. Συνδέσμοις. *Connecting particles, Conjunctions.*—Ἰσοκράτειοι. *The imitators of Isocrates, such as Isæus, Hyperides, Theopompus, &c.*—Τὸ πάθος. *The vehemence or asperity of the Pathetic, if you level, or polish it into smoothness.*—Ἀκεντρων. *Without energy.* Tollius supposes this to be a metaphor from bees, which are killed when they lose their sting. *Comp. 29. § 1.*—Εὐθύς ἔσβεσται. *Its fire is instantly extinguished.* The commentators find great fault with this jumble of figures.

§ 2. Προσθηκῶν. *Προσθηκῆ, as a grammatical term, signifies a particle.* It is used here as a *connecting particle.*—Ἀγανακτεῖ. With this Tollius compares “*pontem indignatus Araxes,*” Virgil, *Æn. viii. 728.* The reading, however, is supposed to be corrupt.—Ἀπολύει. This also appears corrupt. Ruhnken would read *ἀποκωλύει*, since plural masculines and feminines may be followed by a verb in the singular: *They impede the freedom of the course, and prevent its being discharged as it were from a machine.* See *Matth. Gr. § 303. 1.* The last clause is a metaphor from engines of war.

## SECT. XXII.

## On Hyperbatons.

§ 1. Τῆς δὲ αὐτῆς ιδέας καὶ τὰ Ὑπερβατὰ θετέον· ὅστι δὲ λέξεων ἢ νοήσεων ἐκ τοῦ κατ' ἀκολουθίαν κεκινημένη τάξις, καὶ οἷονεὶ χαρακτήρ ἐναγωνίου πάθους ἀληθέστατος. Ὡς γὰρ οἱ τῶ ὄντι ὀργιζόμενοι, ἢ φοβούμενοι, ἢ ἀγανακτοῦντες ἢ ὑπὸ ζηλοτυπίας, ἢ ὑπὸ ἄλλου τινός, (πολλὰ γὰρ καὶ ἀναρίθμητα πάθη, καὶ οὐδ' ἂν εἰπεῖν τις ὅποσα δύναίτο,) ἐκάστοτε παραπίπτοντες, ἄλλα προθέμενοι πολλάκις ἐπ' ἄλλα μεταπηδάσσι, μέσα τινα παρεμβαλόντες ἀλόγως, εἴτ' αὖθις ἐπὶ τὰ πρῶτα ἀνακυκλοῦντες, καὶ πάντη πρὸς τῆς ἀγωνίας, ὡς ὑπ' ἀστάτου πνεύματος, τῆδε κάκεισε ἀγχιστρόφως ἀντισπῶμενοι, τὰς λέξεις, τὰς νοήσεις, τὴν ἐκ τοῦ κατὰ φύσιν εἰρμοῦ παντοίως πρὸς μυρίας τροπὰς ἐναλλάττουσι τάξιν· οὕτως παρὰ τοῖς ἀρίστοις συγγραφεῦσι διὰ τῶν ὑπερβατῶν ἢ μίμησις ἐπὶ τὰ τῆς φύσεως ἔργα

SECT. XXII. § 1. Ἐκ τοῦ κατ' ἀκολουθίαν. *From the natural order.* He means to say, that the figure Hyperbaton signifies a *confused order of words and thoughts* in place of the natural arrangement. The latter words are otherwise expressed immediately after: ἐκ τοῦ κατὰ φύσιν εἰρμοῦ. Pearce considers Virgil very happy in his application of this figure, and cites the following instances: "Moriatur, et in media arma ruamus," *Æn.* ii. 348. "Me, me, adsum qui feci, in me convertite ferrum," ix. 427. To these Smith adds from Milton, *P. L.* iv. 641—655. "Sweet is the breath of morn, her rising sweet," &c. — Ἐναγωνίου. *Vehement, forcible.* Comp. 15. § 9.

Τῶ ὄντι. Comp. 3. § 4. — Ἐκάσ-

τοτε παραπίπτοντες. *Continually wandering.* — Ἀλόγως. *Rashly, inconsiderately.* Comp. 33. § 5. — Ἀστάτου. *Unsteady, uncertain;* just what Horace means by "inæqualis," *Od.* ii. 9. 3. but without the idea of the "procella." Yet in *Morus* we find this note: "Ventus describitur, qui omnia reddit ἄστατα. Ergo procella." — Ἐκ τοῦ κατὰ φύσιν εἰρμοῦ. So ἐκ τοῦ κατ' ἀκολουθίαν in the beginning of this section. — Διὰ τῶν ὑπερβατῶν. Smith illustrates this by a celebrated passage from Shakespeare's *Hamlet*, i. 2. 138. where the poet's art has hit off the strongest and most exact resemblance of nature: "But two months dead I nay not so much," &c.

Φέρεται. Τότε γὰρ ἡ τέχνη τέλειος, ἤνικ' ἂν φύσις εἶναι δοκῆ, ἡ δ' αὖ φύσις ἐπιτυχῆς, ὅταν λαμβάνουσαν περιέχη τὴν τέχνην ὡσπερ λέγει ὁ Φωκαεὺς Διονύσιος παρὰ τῷ Ἡροδότῳ “ Ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα, ἄνδρες Ἴωνες, εἶναι ἐλευθέροις ἢ δούλοις, καὶ τούτοις ὡς δραπέτησι. Νῦν αὖν, ὑμεῖς ἦν μὲν βούλησθε ταλαιπωρίας ἐνδέκεσθαι, τὸ παραχρῆμα μὲν πόνος ὑμῖν ἔσται· οἳοί τε δὲ ἔσεσθε ὑπερβαλέσθαι τοὺς πολεμίους.”

§ 2. Ἐνταῦθ' ἦν τὸ κατὰ τάξιν “ ὦ ἄνδρες Ἴωνες, νῦν καιρὸς ἔστιν ὑμῖν πόνους ἐπιδέχεσθαι· ἐπὶ ξυροῦ γὰρ ἀκμῆς ἔχεται ἡμῖν τὰ πράγματα.” Ὁ δὲ τὰ μὲν, “ ἄνδρες Ἴωνες,” ὑπερεβίβασεν προεισέβαλε γοῦν εὐθὺς ἀπὸ τοῦ φόβου, ὡς μὴδ' ἀρχὴν φθάνων πρὸς τὸ ἐφεστῶς δέος προσαγορεύσαι τοὺς ἀκούοντας. Ἐπειτα δὲ τὰν τῶν νοημάτων ἀπέστρεψε τάξιν. Πρὸ γὰρ τοῦ φῆσαι, ὅτι αὐτοὺς δεῖ πονεῖν, (τοῦτο γὰρ ἔστιν, ὃ παρακελεύεται,) ἔμπροσθεν ἀποδίδωσι τὴν αἰτίαν, δι' ἣν πονεῖν δεῖ,

Παρὰ τῷ Ἡροδότῳ. In Herodotus, vi. 11.

Ἐπὶ ξυροῦ ἀκμῆς. Literally, *on the edge of the razor*, that is, in a situation of the utmost danger. Homer, Iliad K. 173. had used this proverbial expression before Herodotus. The Scholiast explains it thus: τὰ πράγματα ἡμῶν τριχὸς ἤρηται, ὃ ἔστιν, ἐν ἐσχάτῳ, *hang by a hair*. Comp. Theocr. xxii. 6. Æschyl. Choë. 870. Soph. Antig. 983. Eurip. Helen. 896. — Ἡμῖν εἶναι ἐλευθέροις. For the construction of εἶναι with a dative see Matth. Gr. Gr. § 536. — Καὶ τούτοις. *And even these such as fugitive slaves*. Οὗτος is frequently put with καὶ, in the same manner as the Latin “*et is*,” or “*isque*,” in the sense *and indeed, and that too*. This is, however, more usually expressed by καὶ ταῦτα. See Matth. Gr. Gr. § 470. 6. Viger, iv. 16. Cicero,

Cat. iii. 9. — Νῦν αὖν. Ion. for νῦν οὖν.

§ 2. Προεισέβαλε γοῦν. *For he set out at first with fear, not at all anticipating, through the instant fright, to address his hearers, i. e. he did not address his hearers by name, till he had shaken off his fear.* Ἀρχὴν with a negative signifies *not at all*. Thus in Xenoph. Anab. vii. 7. 17. Χαλεπέταρον, ἐκ πλουσίου πένητα γενέσθαι, ἢ ἀρχὴν μὴ πλουτῆσαι, *It is more grievous to become poor after having been rich, than never to have been rich at all*. See many other examples in Viger, iii. § 3. 8. Φθάειν with an infinitive usually signifies *to be able*. The words ὡς μὴδ' ἀρχὴν φθάνων, &c. may, therefore, be translated, *so that he was not able at first, through instant fear, to address his hearers*. See Viger, v. § 14. 3.



“ Ἐπὶ ξυροῦ ἀκμῆς,” φήσας, “ ἔχεται ἡμῖν τὰ πράγματα.” ὡς μὴ δοκεῖν ἐσκεμμένα λέγειν, ἀλλ’ ἠναγκασμένα.

§ 3. Ἔτι δὲ μᾶλλον ὁ Θουκυδίδης καὶ τὰ φύσει πάντως ἠνωμένα καὶ ἀδιανέμητα ὅμως ταῖς υπερβάσεσιν ἀπ’ ἀλλήλων ἄγειν δεινότητος. Ὁ δὲ Δημοσθένης οὐχ οὕτως μὲν αὐθάδης, ἄσπερ οὗτος, πάντων δ’ ἐν τῷ γένει τούτῳ κατακορέστατος, καὶ πολὺ τὸ ἀγωνιστικὸν ἐκ τοῦ υπερβιάζειν καὶ ἔτι νῆ Δία τὸ ἐξ ὑπογυίου λέγειν συμφαινῶν, καὶ πρὸς τούτοις εἰς τὸν κίνδυνον τῶν μακρῶν υπερβατῶν τοὺς ἀκούοντας συνεπισπώμενος.

§ 4. Πολλάκις γὰρ τὸν νοῦν, ὃν ἄρμησεν εἰπεῖν, ἀνακρεμάσας, καὶ μεταξὺ, ὡς εἰς ἀλλόφυλον καὶ ἀπειοικυῖαν τάξιν, ἀλλ’ ἐπ’ ἄλλοις διὰ μέσου καὶ ἐξωθέν ποθεν ἐπεισκυκλῶν, εἰς φόβον ἐμβαλὼν τὸν ἀκροατὴν, ὡς ἐπὶ παντελεῖ τοῦ λόγου διαπτῶσει, καὶ συναποκινδυνεύειν ὑπ’ ἀγωνίας τῷ λέγοντι συναναγκάσας, εἶτα παραλόγως διὰ μακροῦ τὸ πάλαι ζητούμενον εὐκαίρως ἐπὶ τέλει που προσαποδοῦς, αὐτῷ τῷ κατὰ τὰς υπερβάσεις παραβόλῳ

§ 3. Ἔτι δὲ μᾶλλον. Constr. Ὅμως δὲ ὁ Θουκυδίδης ἔτι μᾶλλον δεινότητος ἔχειν, &c. — Ὁ δὲ Δημοσθένης. But Demosthenes is not so daring as he is; yet of all, Demosthenes is the most excessive in this kind, i. e. uses Hyperbatons more frequently than any other writer. — Τὸ ἀγωνιστικόν. Vehemence. — Ἐξ ὑπογυίου. Comp. 18. § 2.

§ 4. Τὸν νοῦν. The same here as τὸ νόημα, the thought, the idea. Comp. 27. § 3. 30. § 2. The literal translation of this sentence, which the author has spun out designedly, and which has been frequently misunderstood, stands thus: For often suspending the thought, which he began to express, and in the mean time introducing into the middle of his periods, one thing after another, as if into an improper and inconvenient place, and these somewhat

extraneous, throwing his hearer into a fear, as it were, of a total loss of the sense, and having compelled him anxiously to participate in the danger with the speaker, then at length unexpectedly, by seasonably adding at the end that which had been long sought for, he much more astonishes by the very boldness and dangerous height of his Hyperbatons. The verb ἄρμην is used here in the sense of to set out, or commence, as in Xenophon, Anab. iii. 4. 27. — Ἐξωθέν ποθεν. From something extrinsic, and not appertaining to the subject. Comp. 7. § 1. 33. § 4. — Ὡς ἐπὶ παντελεῖ. Tullius seems to have taken διαπτῶσει for a verb. His translation runs thus: “Ac si prorsus ab instituta oratione sit aberraturus.” Morus says, “ne tota oratio dilabi videatur.” Comp. 33. § 1.

καὶ ἀκροσφαλεῖ πολὺ μᾶλλον ἐκπλήττει. Φεῖδῶ δὲ τῶν παραδειγμάτων ἔστω διὰ τὸ πλήθος.

## SECT. XXIII.

## On Change of Number.

§ 1. Τὰ γε μὴν Πολύπτωτα λεγόμενα, Ἄθροισμοί, καὶ Ἀντιμεταβολαί, καὶ Κλίμακες, πάνυ ἀγωνιστικά, ὡς οἶσθα, κόσμου τε, καὶ παντὸς ὕψους καὶ πάθους συνεργά. Τί δέ; αἱ τῶν πτώσεων, χρόνων, προσώπων, ἀριθμῶν, γενῶν ἐναλλάξεις πῶς ποτε καταποικίλλουσι καὶ ἐπεγεύρουσι τὰ ἐρμηνευτικά;

§ 2. Φημι δὴ, τῶν κατὰ τοὺς ἀριθμοὺς οὐ μόνον ταῦτα κοσμεῖν, ὁπόσα, τοῖς τύποις ἐνικὰ ὄντα, τῇ δυνάμει κατὰ

Φεῖδῶ δέ. Literally, let there be a forbearance of examples. — Διὰ τὸ πλήθος. Understand τῶν παρὰ τῷ Δημοσθένει.

SECT. XXIII. § 1. Τὰ γε μὴν. The particles γε μὴν are used in continuation of a discourse, and may be rendered *moreover*, *besides*. Comp. Xenophon, Cyr. i. 2. 2. Seager on Viger is in error, when he says they always signify yet notwithstanding, nevertheless. See Viger, viii. § 4. 11. and 12. — Πολύπτωτα. Polyptoton is a figure by which a word is repeated in several cases in the same sentence. Comp. Quintil. Inst. Orat. ix. 3. 36. As Longinus gives no example of this figure, the following may be cited: Cicero for Cælius, c. 9. "Res cum re, causa cum causa, ratio cum ratione pugnabit." Homer, Il. B. 363. Ὡς φρήτρη φρήτρηφιν ἀρήτρη, φύλα δὲ φύλοις. This Lucian thus parodies in his Fisherman, c. 1. Ὡς πῆρη πῆρηφιν ἀρήτρη, βᾶκτρα δὲ βᾶκτροῖς. Virgil, Æn. iv. 628. "Littora littoribus contraria, fluctibus undas Imprecor, arma armis." Æn. x. 361. "Hæret pede

pes, densusque viro vir." Comp. Il. N. 130, 131. Stat. Theb. viii. 398. — Ἄθροισμοί. Collections, called by the Latins "congeries." Comp. Quintil. viii. 2. Of this we have an example in Cicero for Marcellus, c. 2. "Nihil sibi ex ista laude centurio, nihil præfectus, nihil cohors, nihil turma decerpit." — Ἀντιμεταβολαί. Antimetabole is a figure, when words are repeated in the same sentence, and interchangeably opposed; as, "Non ut edam, vivo; sed, ut vivam edo," Quintil. ix. 3. 85. — Κλίμακες. Climax, or Gradation, is a figure, by which the sense of the expression rises gradually, as in this from Cicero, Cat. ii. 1. "Abiit, excessit, evasit, erupit." Comp. Demosth. περὶ Στεφ. c. 55. and Cicero de Orat. iii. 54. Smith cites a remarkable instance of this from St. Paul, Rom. v. 1. to 21.

Τὰ ἐρμηνευτικά. The same as ἐρμηνεία, elocution. Comp. 5. § 1. 43. § 3. § 2. Κατὰ τοὺς ἀριθμοὺς. As to the change of Numbers. — Οὐ μόνον ταῦτα. To this corresponds ἀλλ' ἐκείνα, which follows next after the quotation. — Τοῖς τύποις. In their grammatical form.

τὴν ἀναθεώρησιν πληθυντικὰ εὐρίσκεται· “*Αὐτίκα,*” φησὶ, “*λαὸς ἀπείρων θύνων ἐπ’ ἤιονεσι διίστάμενοι κελάδησαν.*” ἀλλ’ ἐκεῖνα μᾶλλον παρατηρήσεως ἄξια, ὅτι ἔσθ’ ὅπου προσπίπτει τὰ πληθυντικὰ μεγαλορῆμονέστερα, καὶ αὐτῶ δοξοκοποῦντα τῷ ὄχλῳ τοῦ ἀριθμοῦ.

§ 3. Τοιαῦτα παρὰ τῷ Σοφοκλεῖ τὰ ἐπὶ τοῦ Οἰδίπου·

ὦ γάμοι, γάμοι,  
 Ἐφύσαθ’ ἡμᾶς, καὶ φυτεύσαντες πάλιν  
 Ἀνεῖτε ταῦτον σπέρμα, κάπεδείξατε  
 Πατέρας, ἀδελφούς, παῖδας, αἴμ’ ἐμφύλιον,  
 Νύμφας, γυναῖκας, μητέρας τε, χυπόσα  
 Αἴσχιστ’ ἐν ἀνθρώποισιν ἔργα γίνεται.

Πάντα γὰρ ταῦτα ἐν ὀνομά ἐστιν, Οἰδίπους· ἐπὶ δὲ Πατέρου, Ἰοκάστη· ἀλλ’ ὅμως χυθεῖς εἰς τὰ πληθυντικὰ ὁ ἀριθμὸς συνεπλήθυσεν καὶ τὰς ἀτυχίας· καὶ ὡς ἐκεῖνα πεπλεόνασται,

Ἐξῆλθον Ἐκτορές τε καὶ Σαρπηθόνες·

καὶ τὸ Πλατωνικόν, ὃ καὶ ἐτέρωθι παραθεθίμεθα, ἐπὶ τῶν Ἀθηναίων·

§ 4. “*Οὐ γὰρ Πέλοπες, οὐδὲ Κάδοι, οὐδ’ Αἴγυπτοί*

— Τὴν ἀναθεώρησιν. Comp. 7. § 3.—*Αὐτίκα.* Toup gives this word to Longinus, and translates it “*exempli gratia;*” which meaning it sometimes has, as in Aristoph. Thesm. 151. but not here.—*Προσπίπτει.* Comp. 14. § 1. 29. § 1.—*Αὐτῷ τῷ ὄχλῳ.* By the plurality of the number. Weiske, with the generality of editions, reads *δοξοκοποῦντα*, contrary to all the MSS. See Schneider’s Lexicon and Stephens’ Thesaurus, p. 3397. ed. Valpy.

§ 3. Παρὰ τῷ Σοφοκλεῖ. Oedipus,

T. 1404. ed. Herm.—ὦ γάμοι, γάμοι. Comp. Trachin. 1179. ed. Herman.

Ἐξῆλθον. This verse is supposed to have been quoted from some of the plays of Æschylus now lost. In Livy, iv. 2. we read “*Canuleios igitur Iciliosque consules fore.*” Comp. Shakespeare, Richard III. Act. v. sc. 7.—*Καὶ τὸ Πλατωνικόν.* Supply *ὅπως* to correspond with *καὶ ὡς* above. The passage cited from Plato occurs in the Menæxenus, vol. v. p. 297. ed. Bipont.

— Ἐπὶ τῶν. Comp. 2. § 3. 4. § 5.

τε καὶ Δαναοί, οὐδ' ἄλλοι πολλοὶ φύσει βάρβαροι συνοικοῦσιν ἡμῖν, ἀλλ' αὐτοὶ Ἕλληνες, οὐ μιξοβάρβαροι οἰκοῦμεν," καὶ τὰ ἐξῆς. Φύσει γὰρ ἐξακούεται τὰ πράγματα κομπωδέστερα, ἀγγελῶδ' οὕτως τῶν ὀνομάτων ἐπισυντιθεμένων. Οὐ μέντοι δεῖ ποιεῖν αὐτὸ ἐπ' ἄλλων, εἰ μὴ ἐφ' ὧν δέχεται τὰ ὑποκείμενα αὐξήσιν, ἢ πληθύν, ἢ ὑπερβολήν, ἢ πάθος, ἢ ἐν τι τούτων, ἢ τὰ πλείονα· ἐπεὶ τοι τὸ πανταχοῦ κώδωνας ἐξῆφθαι, λίαν σοφιστικόν.

## SECT. XXIV.

*That Singulars sometimes cause Sublimity.*

§ 1. Ἄλλὰ μὴν καὶ τὸναντίον τὰ ἐκ τῶν πληθυντι, κῶν εἰς τὰ ἐνικά ἐπισυναγόμενα ἐνίστε ὑψηλοφανέστατα. "Ἐπειθ' ἡ Πελοπόννησος ἅπαντα διειστήκει," φησί. "Καὶ δὴ Φρυγίῳ δράμα Μιλήτου ἄλωσιν διδάξαντι, ἐς δάκρυα ἔπεσε τὸ θέντρον." Τὸ γὰρ ἐκ τῶν διηρημένων εἰς τὰ ἡνωμένα ἐπισυστρέφει τὸν ἀριθμὸν, σωματοειδέστερον.

§ 4. Ἀγγελῶδ'. In a multiplied form. Boileau says, *Tous ces pluriels ramassés ensemble*. Morus and Pearce translate it "gregatim."

Ἐπ' ἄλλων. In any other passages than in those in which the subject-matter requires amplification, or enlargement, or exaggeration, &c. Thus Boileau: *Dans les endroits, où il faut amplifier, ou multiplier, ou exagérer, et dans la passion*. Some incorrectly translate *ὑπερβολήν*, *Hyperbole*, as if a figure were intended. — Ἐπεὶ τοι. For truly to attach bells everywhere is too ostentatious. The metaphor is borrowed from the ancient custom of hanging little bells on the trappings of horses, in public processions, to add pomp to the solemnity.

SECT. XXIV. § 1. Ἄλλὰ μὴν καὶ.

But moreover. Comp. Herodian, ii. 4. See Hoogeveen, and Viger, viii. § 1. 10. — *Eis τὰ ἐνικά*. Collected together to form singulars, that is, as Smith translates it, "reduced and contracted into singulars." — Ἐπειτα. Demosthenes on the Crown, c. 7. — Ἡ Πελοπόννησος. For *οἱ Πελοποννήσιοι*. — Καὶ δὴ. Herodotus, vi. 21. — Ἐς δάκρυα ἔπεσε. Libanius uses the same phrase, Antioch, p. 362. We usually say *burst into tears*; yet the verb to *fall* is sometimes used in this sense — *they fell a-weeping*. — Τὸ γὰρ ἐκ τῶν. For to collect the number from dis severed particulars into unity, renders the style, more nervous and compact. Comp. 22. § 3. 40. § 1. also Aristot. Probl. xxiv. 9. Polyb. i. 3. 4.

§ 2. Αἴτιον δ' ἐπ' ἀμφοῖν τοῦ κόσμου ταῦτον ὀμαι' ὅπου τε γὰρ ἐνικὰ ὑπάρχει τὰ ὀνόματα, τὸ πολλὰ ποιεῖν αὐτὰ παρὰ δόξαν ἐμπαθοῦς· ὅπου τε πληθυντικὰ, τὸ εἰς ἐν τι εὐχηχον συγκορυφοῦν τὰ πλείονα διὰ τὴν εἰς τούναντιον μεταμόρφωσιν τῶν πραγμάτων ἐν τῷ παραλόγῳ.

## SECT. XXV.

### *On Change of Tense.*

§ 1. Ὅταν γε μὴν τὰ παρεληλυθότα τοῖς χρόνοις εἰσάγῃς ὡς γινόμενα καὶ παρόντα, οὐ διήγησιν ἔτι τὸν λόγον, ἀλλ' ἐναγώνιον πρᾶγμα ποιήσεις. Πεκτωκῶς δέ τις, φησὶν ὁ Ξενοφῶν, ὑπὸ τῷ Κύρου ἵππῳ, καὶ πατούμενος, παίει τῇ μαχαίρᾳ εἰς τὴν γαστέρα τὸν ἵππον· ὁ δὲ σφαδάζων ἀποσειεται τὸν Κύρον, ὁ δὲ πίπτει. Τοιοῦτος ἐν τοῖς πλείστοις ὁ Θουκυδίδης.

## SECT. XXVI.

### *On Change of Person.*

§ 1. Ἐναγώνιος δ' ὁμοίως καὶ ἡ τῶν προσώπων ἀντι-

§ 2. Αἴτιον ταῦτον. I. e. the unexpected change of singular for plural, or plural for singular. — Ἐμπαθοῦς. Supply ἐστὶ. "Is the mark of a pathetic speaker." *Smith*. — Τὸ εἰς ἐν τι. *Compacting plurals into one sweet-sounding or euphonic singular.* *Comp.* Plato, *Phæd.* c. 3. *Dionys. Halic.* uses συγκορυφοῦν in the sense of *to terminate*. — Ἐν τῷ παραλόγῳ. The same as παραλογῶς, *unexpectedly.* *Comp.* *Thuc.* ii. 85.

SECT. XXV. § 1. Ὅταν γε μὴν. *When, moreover.* *Comp.* 23. § 1. Longinus does not name the figure which he treats of here. *Quintilian*, vi. 2.

32. calls it ἐνάργεια, others ἀποστροφή. Its usual name with grammarians is *Enallage*. — Ἐναγώνιον. *Dramatic*, i. e. represented as actually going on. *Comp.* 9. § 13. 26. § 1. *Pearce* and *Smith* cite the following example from *Virgil*, *Æn.* xi. 636. "Orsilochus Remuli, quando ipsum horrebat adire, Hastam intorsit equo ferrumque sub aure reliquit. Quo sonipes ictu furit arduus, altaque jactat Vulneris impatientis arrecto pectore crura, Volvitur ille excussus humi."

Πεκτωκῶς δέ τις. *Cyropædia*, vii. 1. 18.

SECT. XXVI. § 1. Ἐναγώνιος.

μετάθεσις, καὶ πολλάκις ἐν μέσοις τοῖς κινδύνοις ποιοῦσα τὸν ἀκροατὴν δοκεῖν στρέφεσθαι.

Φαίης κ' ἀκμῆτας καὶ ἀτειρέας ἀλλήλοισιν  
 Ἄντεσθ' ἐν πολέμῳ ὡς ἐσσυμένως ἐμάχοντο.

Καὶ ὁ Ἄρατος,

Μὴ κείνω ἐνὶ μηνὶ περικλύζοιο θαλάσση.

§ 2. Ὡδέ που καὶ ὁ Ἡρόδοτος. “ Ἀπὸ δὲ Ἐλεφαντίνης πόλεως ἄνω πλεύσειαι, καὶ ἔπειτα ἀφίξις ἐς πεδῖον λεῖον· διεξελθὼν δὲ τοῦτο τὸ χωρίον, αὐθις εἰς ἕτερον πλοῖον ἐμβὰς δωδέκα ἡμέρας πλεύσειαι, καὶ ἔπειτα ἤξει εἰς πόλιν μεγάλην, ἣ ὄνομα Μερὴν.” Ὅραϊς, ὦ ἑταῖρε, ὡς παραλαβὼν σου τὴν ψυχὴν διὰ τῶν τόπων ἄγει, τὴν ἀκοὴν ὄψιν ποιῶν; Πάντα δὲ τὰ τοιαῦτα, πρὸς αὐτὰ ἀπερειδόμενα τὰ πρόσωπα, ἐπ' αὐτῶν ἴσθησι τὸν ἀκροατὴν τῶν ἐνεργουμένων.

§ 3. Καὶ, ὅταν ὡς οὐ πρὸς ἅπαντας, ἀλλ' ὡς πρὸς μόνον τινὰ λαλήσῃς,

(Τυδεῖδην δ' οὐκ ἂν γνοίης, ποτέροισι μετείη,)

ἐμπαθέστερόν τε αὐτὸν ἄμα, καὶ προσεκτικώτερον, καὶ

Comp. 25. § 1.— Φαίης. Homer, Il. O. 697. Comp. Il. P. 366. Virgil, Æn. viii. 689. Sallust, Cat. c. 61.— Καὶ ὁ Ἄρατος. Phœnom. vs. 287.

§ 2. Ἡρόδοτος. The passage occurs, ii. 29. but is much longer in the original. Comp. Lucian's True History, ii. 57. Aristoph. Ran. 137.

Τὴν ἀκοήν. Weiske observes that Longinus by ἀκοή means the hearing of any thing read; and that in this passage it signifies what we now understand by ἔννοια. He adds that ἀκροατὴν is put for ἀναγινώσκοντα, and compares ἀκούειν, 14. § 2. ἐξακούεσθαι, 23.

§ 4. προσπίπτειν, 29. 4. and ἀκούοντες, 30. § 1.— Πρὸς αὐτά. Addressed to the persons themselves, i. e. to the readers. Ἀπερίδεσθαι signifies to press upon, fix upon, attach to, ascribe. Hence with λόγον, to direct a discourse. Morus says, ἀπερίδεσθαι τὸν λόγον πρὸς αὐτὰ τὰ πρόσωπα, “ convertere orationem ad lectores ipsos, eos alloqui.” — Ἐπ' αὐτῶν τῶν. In view of the very transactions themselves.

§ 3. Τυδεῖδην. Homer, Il. E. 85.— Ἐμπαθέστερόν τε. You will at the same time render him more affected and more attentive, and full of action, being

ἀγῶνος ἔμπλεων ἀποτελέσεις, ταῖς εἰς ἑαυτὸν προσφω-  
νήσεσιν ἐξεγειρόμενον.

## SECT. XXVII.

*On another Change of Person.*

§ 1. \*Ἐτι γε μὴν ἔσθ' ὅτε περὶ προσώπου διηγούμενος  
ὁ συγγραφεὺς, ἐξαίφνης παρενεχθεῖς, εἰς τὸ αὐτὸ πρό-  
σωπον ἀντιμεθίσταται, καὶ ἔστι τὸ τοιοῦτον εἶδος ἐμβολῆ  
τις πάθους.

\*Ἐκτωρ δὲ Τρώεσσιν ἐκέκλετο, μακρὸν αὔσας,  
Νηυσὶν ἐπιστεύεσθαι, ἔᾶν δ' ἔναρα βροτόεντα.  
\*Ὀν δ' ἂν ἐγὼν ἀπάνευθε νεῶν ἐθέλοντα νοήσω,  
Αὐτοῦ οἱ θάνατόν μητίσσομαι —

Οὐκοῦν τὴν μὲν διήγησιν, ἅτε πρέπουσαν, ὁ ποιητὴς  
προσῆψεν ἑαυτῶ· τὴν δ' ἀπότομον ἀπειλήν τῷ θυμῷ  
τοῦ ἡγεμόνος ἐξαπίνης, οὐδὲν προδηλώσας, περιέβηκεν·  
ἐψύχετο γὰρ, εἰ παρενετίθει. \*Ἐλεγε δὲ τοῖά τινα καὶ  
τοῖα ὁ Ἐκτωρ· νυγὶ δ' ἔφθακεν ἄφνω τὸν μεταβαίνοντα  
ἢ τοῦ λόγου μετάβασις.

excited by the address to himself. Comp. Quintil. ix. 3. By ἀγῶνος ἔμπλεων we are to understand, that the reader imagines himself to be acting the very subject of the narration.—\*Ἀποτελέσεις. For ποιήσεις. Comp. 28. § 1. 29. § 2. 39. § 2.

SECT. XXVII. § 1. \*Ἐτι γε μὴν. Still further, it sometimes happens, &c. — Εἰς τὸ αὐτό. He transforms himself into that very person. — \*Ἐστι τὸ τοιοῦτον. Such kind of figure manifests a certain impulse of passion. The most ancient MS. and two others have ἐκβολή. Comp. 33. § 5.

\*Ἐκτωρ δέ. Homer, Il. O. 346.

Comp. Virgil, Æn. ix. 634. xi. 729. Milton, P. L. iv. 720—725. "Thus at their shady lodge arrived," &c. Addison, Spectator, no. 321. observes: "It is easy to imitate the ancients in the omission of two or three words; but it requires judgment to do it in such a manner, as they shall not be missed, and that the speech may begin naturally without them."

Οὐδὲν προδηλώσας. Without any previous intimation, i. e. without any mark of transition.—Νυγὶ δ' ἔφθακεν. But now the transition of the speech has suddenly anticipated the intended transition of the poet. Comp. 19. § 1.

§ 2. Διὸ καὶ ἡ πρόσχρησις τοῦ σχήματος τότε, ἦν ἵκα ἐξὺς ὁ καιρὸς ὧν διαμέλλειν τῷ γράφοντι μὴ διδῶ, ἀλλ' εὐθύς ἐπαναγκάζῃ μεταβαίνειν ἐκ προσώπων εἰς πρόσωπα, ὡς καὶ παρὰ τῷ Ἐκαταίῳ· “Κῆϋξ δὲ ταῦτα δεινὰ ποιούμενος, αὐτίκα ἐκέλευσε τοὺς Ἡρακλείδας ἐπιγόνους ἐκχωρεῖν· οὐ γὰρ ὑμῖν δυνατὸς εἰμι ἀρήγειν. Ὡς μὴ ὧν αὐτοὶ τε ἀπόλεσθε, κάμει τρώσετε, εἰς ἄλλον τινὰ δῆμον ἀποίχεσθαι.”

§ 3. Ὁ μὲν γὰρ Δημοσθένης κατ' ἄλλον τινὰ πρόπον ἐπὶ τοῦ Ἀριστογείτονος ἐμπαθὲς τὸ πολυπρόσωπον καὶ ἀγχίστροφον παρέστησεν. “Καὶ οὐδεὶς ὑμῶν χολῆν,” φησὶν, “οὐδ' ὀργὴν ἔχων εὐρεθήσεται, ἐφ' οἷς ὁ βδελυρὸς οὗτος καὶ ἀναιδῆς βιάζεται; ὅς, ὃ μαρῶτατε ἀπάντων, κεκλεισμένης σοι τῆς παρρησίας οὐ κιγκλίσιν, οὐδὲ θυραὶς, ἃ καὶ παρανοίξειεν ἂν τις” — Ἐν ἀτελεῖ τῷ νῶ ταχὺ διαλλάξας, καὶ μονοῦ μίαν λέξιν διὰ τὸν θυμὸν εἰς δύο διασπασας πρόσωπα, “Ὅς, ὃ μαρῶτατε,” εἶτα πρὸς τὸν Ἀριστογείτονα τὸν λόγον ἀποστρέψας, καὶ

§ 2. Παρὰ τῷ Ἐκαταίῳ. Hecataeus the Milesian, who lived before Herodotus, and is said to have been the first who composed a history in prose. — Ταῦτα δεινὰ ποιούμενος. Greatly troubled at these things. — Ὡς μὴ ὧν. Ion. for ὡς μὴ ὧν. . . ἀπόλησθε, κάμει τρώσετε . . . ἀποίχεσθε, which Toup introduced into the text. As for using the infinitive in place of the imperative, the practice is common with Ionic writers. The history alluded to here will be found in Apollodorus, ii. 8.

§ 3. Ἐπὶ τοῦ Ἀριστογείτονος. Comp. 2. § 3. 9. § 5. The passage is from the first oration against Aristogiton, p. 474. ed. Taylor. — Ἐμπαθὲς. Has made this change of persons full of emotion and very versatile. Comp. 9. § 13. 15. § 9.

Ἐν ἀτελεῖ τῷ νῶ. In the midst of the unfinished sentence suddenly chang-

ing, and almost tearing, through anger, one word into two persons, &c. Comp.

22. § 4. Ὅς, which is of all persons, is of the third person here with reference to οὗτος: one would, therefore, naturally expect the same person to follow; but meeting with the vocative, ὃ μαρῶτατε, he then considers it of the second. The verb, to which ὅς is the subject, is not expressed; the sentence, therefore, is left unfinished. — Πρὸς τὸν Ἀριστογείτονα. Having turned his speech from the judges to Aristogiton, and seeming to leave his subject, he returns to it however, through passion, with much more vehemence. Pearce and Toup give this another turn, translating it thus: “cum sermonem, quo jam Aristogitonem allocutus fuerat, ab eo avertisset.” This is condemned by Weiske, who explains the last clause in these words,



ἀπολιπεῖν δοκῶν, ὅμως διὰ τοῦ πάθους πολὺ πλέον ἐπέστρεψεν.

§ 4. Οὐκ ἄλλως ἢ Πηνελόπη·

Κήρυξ, τίπτε δέ σε πρόεσαν μνηστῆρες ἀγαυοί ;  
 Ἥ εἰπέμεναι δμαῖσιν Ὀδυσσῆος θείοιο,  
 Ἔργων παύσασθαι, σφίσι δ' αὐτοῖς δαῖτα πένεσθαι ;  
 Μὴ μνηστεύσαντες, μῆδ' ἄλλοθ' ὀμιλήσαντες,  
 Ὅστατα καὶ πύματα νῦν ἐνθάδε δειπνήσειαν,  
 Οἷ θ' ἅμ' ἀγειρόμενοι βίοτον κατακείρετε πολλὸν,  
 Κτῆσιν Τηλεμάχοιο δαΐφρονος· οὐδέ τι πατρῶν  
 Ὑμετέρων τῶν πρόσθεν ἀκούετε, παιδες ἑόντες,  
 Οἷος Ὀδυσσεὺς ἔσκε —

## SECT. XXVIII.

### *On Periphrasis, or Circumlocution.*

§ 1. Καὶ μέντοι ἡ Περίφρασις αἰς οὐχ ὑψηλοποιὸν, οὐδέϊς ἂν, οἶμαι, διστάσειεν. Ὡς γὰρ ἐν μουσικῇ διὰ

"eo vehementius illud ipsum expressit judicibusque inculcavit." — Ἐπέστρεψεν. Comp. 12. § 3.

§ 4. Οὐκ ἄλλως. In Homer, *Odys.* Δ. 681. In these verses Penelope, after she had spoken of the suitors in the third person, seems on a sudden exasperated at their proceedings, and addresses her discourse to them, as if they were present. To this passage one in Virgil, *Æn.* iii. 708., bears great resemblance: "Hic, pelagi tot tempestatibus actus, Heu, genitorem, omnis curæ casusque levamen, Amitto Anchisen: hic me, pater optime, fessum Deseris, heu! tantis nequic-

quam erepte periclis." Comp. *Job*, xvi. 7.

Μὴ μνηστεύσαντες. Eustathius supplies *εἰεν* here, and makes two complete sentences of this and the following verse.

SECT. XXVIII. § 1. Ἡ Περίφρασις. See the Scholiast on *Æschylus*. S. c. Th. 645. — Ὡς οὐχ ὑψηλοποιὸν. The negative particle is often pleonastically added to verbs signifying to *doubt* and to *fear*. See Duker on *Thuc.* i. 101. Ὑψηλοποιὸς, *productive of sublimity*, seems to be peculiar to Longinus. Comp. 32. § 6. — Ὡς γὰρ ἐν μουσικῇ. For as in music the melody is rendered

τῶν παραφώνων καλουμένων ὁ κύριος φθόγγος ἡδίων ἀποτελεῖται, οὕτως ἢ περίφρασις πολλάκις συμφθέγγεται τῇ κυριολογίᾳ, καὶ εἰς κόσμον ἐπιπολὺ συνηχεῖ, καὶ μάλιστ', ἂν μὴ ἔχη φυσῶδές τι καὶ ἄμουσον, ἀλλ' ἡδέως κεκραμένον.

§ 2. Ἰκανὸς δὲ τοῦτο τεκμηριῶσαι καὶ Πλάτων κατὰ τὴν εἰσβολὴν τοῦ Ἐπιταφίου. Ἔργω μὲν ἡμῖν οἶδ' ἔχουσι τὰ προσήκοντα σφίσιν αὐτοῖς, ὧν τυχόντες πορευοῦνται τὴν εἰμαρμένην πορείαν, προπεμφθέντες κοινῇ μὲν ὑπὸ τῆς πόλεως, ἰδίᾳ δὲ ἕκαστος ὑπὸ τῶν προσηκόντων. Οὐκοῦν τὸν θάνατον εἶπεν εἰμαρμένην πορείαν· τὸ δὲ τετυχηκέναι τῶν νομιζομένων, προπομπήν τινα δημοσίαν ὑπὸ τῆς πατρίδος. Ἄρα δὴ τούτοις μετρίως ἄγκασε τὴν νόησιν, τὴν ψιλὴν λαβὰν τῇ λέξει ἐμελοποίησε, καθάπερ ἁρμονίαν τινὰ τὴν ἐκ τῆς περιφράσεως περιχεάμενος εὐμέλειαν;

sweeter by that which is called *paraphonia*, &c. 'Ο κύριος φθόγγος means the simple *Melody*, called by musicians "Simplicity," a succession of simple sounds, so regulated as to produce a pleasing effect upon the ear. *Παράφωνοι*, *paraphones*, are certain combinations in ancient music, which were neither concords nor discords, but between both. The moderns have no sounds that come under this predicament. *Paraphonia* was, in some degree, synonymous with *Harmony*. It was that *consonance* resulting from sounds really different, as the fifth and fourth, the only harmony admitted in the Greek music, but which excluded the unison, called *Homophony*, and the octave, called *Antiphony*. See the terms *Melody*, *Paraphonia*, and *Simplicity*, in Busby's *Dict. Mus.*, also an article on this passage of Longinus by the Abbé Arnaud, in *Mémoires de Littérature*, tom. xxxvii. p. 107.—Ἀποτελεῖται. Comp. 26. § 3. 29. § 2. 39. § 2.—Ὅπως ἢ περίφρασις. So a *periphrasis* often chimes with the simple ex-

pression, &c. Comp. Horace, A. Poet. 234.

§ 2. *Τεκμηριῶσαι*. To confirm, to prove. Comp. Ælian, V. H. viii. 6. Thuc. i. 3.—Ἐισβολή. Comp. 9. § 9. See the Menexenus, c. 5. This passage of Plato is quoted by Dionysius Halec. also, who admires it for the harmonious running of the words.—Ἔργω μὲν ἡμῶν. The pronoun ἡμῶν is elegantly redundant.—Πορευοῦνται. Alluding to the opinion that souls could not be admitted into the Elysian fields till their bodies had been duly interred. See Horace, Od. i. 28. and Robinson's *Greek Antiquities*, v. i.

Ἄρα δὴ τούτοις μετρίως. Has he not, therefore, by these means, sufficiently exalted the sentiment, which having received (or found) bare, he rendered harmonious? The original meaning of *μέτριος* is *in due measure*, in which sense the adverb must be taken here, and which all the Latin translators have overlooked.—Ἐυμέλειαν. *Gracefulness of numbers*. Comp. 39. § 3.

§ 3. Καὶ Ξενοφῶν· “ Πόνον δὲ τοῦ ζῆν ἠδέως ἡγεμόνα νομίζετε· κάλλιστον δὲ πάντων καὶ πολεμικώτατον κτῆμα εἰς τὰς ψυχὰς συγκεκόμισθε· ἐπαινούμενοι γὰρ μᾶλλον, ἢ τοῖς ἄλλοις ἅπασι, χαίρετε.” Ἀντὶ τοῦ πονεῖν θέλετε, “ πόνον ἡγεμόνα τοῦ ζῆν ἠδέως ποιῆσθε” εἰπὼν, καὶ τᾶλλ’ ὁμοίως ἐπεκτείνας, μεγάλην τινὰ ἔννοιαν τῷ ἐπαινῶ προσπεριωρίσατο.

§ 4. Καὶ τὸ ἀμίμητον ἐκεῖνο τοῦ Ἡροδότου· “ Τῶν δὲ Σκυθῶν τοῖς συλήσασι τὸ ἱερὸν ἐνέβαλεν ἡ θεὸς θήλειαν νοῦσον.”

## SECT. XXIX.

*That Circumlocution carried too far grows insipid.*

§ 1. Ἐπικληρον μέντοι τὸ πρᾶγμα, ἢ περίφρασις, τῶν ἄλλων πλεον, εἰ μὴ συμμέτρως τινὶ λαμβάνοιτο· εὐθὺς γὰρ ἀδελμῆς προσπίπτει, κουφολογίας τε ὄζον, καὶ παχύτητος· ὅθεν καὶ τὸν Πλάτωνα, (δεινὸς γὰρ αἰεὶ περὶ σχῆμα, καὶν τισιν ἀκαίρως,) ἐν τοῖς νόμοις λέγοντα, ὡς

§ 3. Καὶ Ξενοφῶν. Cyropædia, i. 5. 12.—Πολεμικώτατον. *Most becoming a soldier.* Comp. Poll. i. 195.

Προσπεριωρίσατο. Weiske interprets *προσπεριωρίζεσθαι* by “simul includere:” *Has included together with the encomium a certain exalted sentiment.*

§ 4. Καὶ τὸ ἀμίμητον. Yet Pearce gives the preference to the following from Cicero, Milo, c. 10. “Fecerunt id servi Milonis, . . . neque imperante, neque sciente, neque præsentē domino, quod suos quisque servos in tali re facere voluisset.”—Ἡ θεός. Venus. The passage occurs in Herodotus, i. 105.

SECT. XXIX. § 1. Ἐπικληρον. *More dangerous than other figures, i. e. more likely to lead into error.* Shakespeare,

in Richard the Second, II. i. 40. as Smith observes, makes John of Gaunt pour out such a multitude to express England, as never was, nor ever will be met with again: “This royal throne of kings, this scepter’d isle,” &c.—Εὐθὺς γὰρ ἀδελμῆς. *For it evidently reaches the understanding without force or effect.* Comp. 14. § 1. 21 § 1. 23. § 2. Εὐθὺς is taken here in the same signification as in Xenophon, Cyrop. i. 6. 9.: Mem. i. 7. 2.—Δεινός. *Frequent in the use of this figure.* Hence, for *σχῆμα* we ought to read τὸ σχῆμα, i. e. τοῦτο τὸ σχῆμα. Pearce remarks that *καὶν τισιν* means “in quibusdam suorum operum locis,” as in sect 40. § 1.—Ἐν τοῖς νόμοις. De Legibus, VII.

οὔτε ἀργυροῦν δεῖ πλοῦτον, οὔτε χρυσαῦν ἐν πάλει ἰδρυμένον. ἔἴην οἰκεῖν, διαχλευάζουσιν ὡς, εἰ πρόβατα, φησὶν, ἐκώλυε κεκτῆσθαι, δῆλον, ὅτι πρόβατειον ἂν καὶ βόειον πλοῦτον ἔλεγεν.

§ 2. Ἄλλὰ γὰρ ἄλις, ὑπὲρ τῆς εἰς τὰ ὑψηλὰ τῶν σχημάτων χρήσεως ὡς ἐκ παρενθήκης τοσαῦτα πεφιλολογῆσθαι, Τερεντιανὲ φίλτατε· πάντα γὰρ ταῦτα παθητικωτέρους καὶ συγκεκινημένους ἀποτελεῖ τοὺς λόγους· πάθος δὲ ὕψους μετέχει τοσοῦτον, ὅσον ἦθος ἡδονῆς.

## SECT. XXX.

*On Choice of Terms.*

§ 1. Ἐπειδὴ μέντοι ἡ τοῦ λόγου νόησις, ἢ τε φράσις, τὰ πλείω δι' ἑκατέρου διέπτυκται, ἴθι δὴ, αὐτοῦ φραστικοῦ μέρους εἴ τινα λοιπὰ ἔτι, προσεπιθεασώμεθα. Ὅτ μὲν τοίνυν ἡ τῶν κυρίων καὶ μεγαλοπρεπιῶν ὀνομάτων ἐκλογὴ δαυμαστῶς ἄγει καὶ κατακηλεῖ τοὺς ἀκούοντας, καὶ ὡς, πᾶσι τοῖς ῥήτορσι καὶ συγγραφεῦσι κατ' ἄκρον

tom. viii. p. 347. ed. Bipont. — Πλοῦτον. Plato meant *Plutus*, the god of riches, and not *riches* themselves. This is evident from the words *ἰδρυμένον* and *οἰκεῖν*, the former referring to the statue of the god, the latter to the god himself.

§ 2. Ἄλλὰ γάρ. *But indeed.* For these particles see Viger, viii. § 1. 6. — Ἄλις. Supply *ἔστι*. It is sufficient that so much has been discussed by me on the use, &c. Comp. Soph. Philoct. 893. — Ὡς ἐκ παρενθήκης. *By way of digression.* — Ἀποτελεῖ. Comp. 26. § 3. 28. § 1. 39. § 2. — ἦθος. Comp. 9. § 15., also Cicero, Orat. ad Brut. c. 37.

SECT. XXX. § 1. Ἐπειδὴ μέντοι. Longinus now begins to treat of the

fourth source of the Sublime; which consists in an elegant and graceful mode of expression. — ἴθι δὴ. *Come then, let us further inquire.* Comp. 1. § 2. 8. § 1. Toup would read *ἴθι δὴ ἀδ τοῦ*, &c. "age nunc vicissim."

Ὅτι μὲν τοίνυν. *Constr. σκεπτέον μὲν τοίνυν μὴ καὶ περιττὸν ἢ διεξιῖναι πρὸς εἰδότα, ὅτι ἡ ἐκλογὴ, &c.* Comp. Dionysius Hal. de Structura, c. 21., also Longinus, 33. § 2. 38. § 3. 40. § 2. 44. § 10. — Κυρίων. *Appropriate.* — Ἄγει. Comp. 18. § 2. — Καὶ ὡς. *For καὶ ὅτι. And that, since it causes, of itself, the Sublime, the beautiful, the nervous, &c. to bloom in language, as in the finest statues; and since it gives a vocal soul, as it were, to circumstances, it is exceedingly a pursuit (i.e. a very*

ἐπιτήδευμα, μέγεθος ἄμα, κάλλος, εὐπίνειαν, βάρος, ἰσχὺν, κράτος, ἔτι δὲ τᾶλλα, ἂν ᾧσὶ τινα, τοῖς λόγοις, ὥσπερ ἀγάλμασι καλλίστοις, δι' αὐτῆς ἐπανθεῖν ἐστὶ παρασκευάζουσα, καὶ οἰοεὶ ψυχὴν τινα τοῖς πράγμασι φωνητικὴν ἐντιθεῖσα, μὴ καὶ περιττὸν ἤ πρὸς εἰδότα διεξίεναι.

§ 2. Φῶς γὰρ τῷ ὄντι ἴδιον τοῦ νοῦ τὰ καλὰ ὀνόματα. Ὁ μέντοι γε ὄγκος αὐτῶν οὐ πάντῃ χρειώδης· ἐπεὶ τοῖς μικροῖς πραγματίοις περιτιθέναι μεγάλα καὶ σεμνὰ ὀνόματα ταύτων ἂν φαίνοιτο, ὡς εἴ τις τραγικὸν προσωπεῖον μέγα παιδὶ περιβεῖη νηπίῳ. Πλὴν ἐν μὲν ποιήσει καὶ ἰ[στορίᾳ]

\* \* \*

## SECT. XXXI.

### *On Vulgar Terms.*

\* \* \*

§ 1. [ ] πτικώτατον, καὶ γόνιμον τὸδ' Ἄνακρέοντος· “Οὐκέτι Θρηϊκίης ἐπιστρέφομαι.” Ταύτη

great pursuit,) with orators and other writers. Comp. 2. § 2. — *Εὐπίνειαν*. This word, which is peculiar to Longinus, signifies the “nitor obsoletus,” or *hue of antiquity*, which is mentioned in the writings ad Heren. iv. 46. It is used metaphorically here, in the sense of a *nervous style*, after the manner of the ancients.

§ 2. *Φῶς γάρ*. For fine words are in reality a peculiar splendour to sentiments. Comp. 22. § 4. Morus interprets *φῶς τοῦ νοῦ* by “*res grata menti*.” — *ὄγκος αὐτῶν*. Sublimity of lan-

*guage*. Comp. 8. § 3. 12. § 3. 15. § 1. — *Πάντῃ*. Comp. 16. § 4. — ὡς εἴ τις. Comp. Quintil. vi. 1. Lucian, *Compos. Hist.* c. 23. — *Ποιήσει καὶ ἰ[στορίᾳ]*. Here is a lacuna of two hundred lines in all the MSS.

SECT. XXXI. § 1. [ ] *πτικώτατον*. Toup supposes the entire word to have been *ποιητικώτατον*, and Weiske *ὑπεροπτικώτατον*. — *Γόνιμον*. Morus renders this “*genuinum* ;” Weiske, “*germanum*.” Comp. 8. § 1. 44. § 3. — *Οὐκέτι ἐπιστρέφομαι*. I no longer care for.

καὶ τοῦ Θεοπόμπου ἐκεῖνο τὸ ἐπαινετὸν διὰ τὸ ἀνάλογον ἔμοιγε σημαντικώτατα ἔχειν δοκεῖ, ὅπερ ὁ Καικίλιος οὐκ οἶδ' ὅπως καταμémφεται. “ Δεινὸς ὢν,” φησὶν, “ ὁ Φίλιππος ἀναγκοφαγήσαι πράγματα.” Ἔστιν ἄρ' ὁ ἰδιωτισμὸς ἐνίοτε τοῦ κόσμου παραπολὺ ἐμφανιστικώτερον ἐπιγινώσκειται γὰρ αὐτόθεν ἐκ τοῦ κοινοῦ βίου· τὸ δὲ σύνθηες ἤδη πιστότερον. Οὐκοῦν ἐπὶ τοῦ τὰ αἰσχρὰ καὶ ῥυπαρὰ τλημόνως καὶ μεθ' ἡδονῆς ἕνεκα πλεονεξίας καρτεροῦντος, τὸ ἀναγκοφαγεῖν τὰ πράγματα ἐναργέστατα παρείληπται.

§ 2. Ὡδέ πως ἔχει καὶ τὰ Ἡροδότεια· “ Ὁ Κλεομένης,” φησὶ, “ μανεῖς τὰς ἑαυτοῦ σάρκας ξιφιδίῳ κατέταμεν εἰς λεπτὰ, ἕως ὅλον καταχορδεύων ἑαυτὸν διέφθειρεν.” Καὶ “ Ὁ Πύθης ἕως τοῦδε ἐπὶ τῆς νεῶς ἐμάχετο, ἕως ἅπας κατεκρευοργήθη.” Ταῦτα γὰρ ἐγγὺς παραξέυει τὸν ἰδιώτην, ἀλλ' οὐκ ἰδιωτεύει τῷ σημαντικῷ.

SECT. XXXII.

*On a Multiplicity of Metaphors.*

§ 1. Καὶ περὶ πλήθους δὲ Μεταφορῶν ὁ μὲν Καικί-

Διὰ τὸ ἀνάλογον. Because the disposition of Philip is similar to that of a prize-fighter. — Οὐκ οἶδ' ὅπως. Like the Latin “ nescio quo modo,” *somehow*. — Ἀναγκοφαγήσαι. Philip was compelled, by the exigencies of his affairs, to swallow affronts, in the same manner as prize-fighters are obliged to swallow unsavoury food in order to invigorate their limbs. Comp. Cicero, Brut. § 236.

Ἐκ τοῦ κοινοῦ βίου. Smith cites, as an example of this, Matth. xxiii. 57.

Οὐκοῦν ἐπὶ τοῦ. Therefore concerning a person who endures, &c. Comp. 2. § 3. 7. § 1. 9. § 5. — Παρείληπται. Comp. 17. § 2. 38. § 4.

§ 2. Τὰ Ἡροδότεια. Herodotus, vi. 75. — Καταχορδεύων. This is derived from the butchers' shambles. So also is κατεκρευοργήθη in the next sentence. — Ὁ Πύθης. Herodotus, vii. 181. Comp. Athenæus, x. 8. Virgil, Æn. vi. 494.

Ἰδιώτην. For ἰδιωτισμὸν: the person, for that which characterises him; or, as grammarians say, the concrete for the abstract. Παραξέυει literally signifies to *graze*. It is used here figuratively, in the sense of to *approach*, *border on*. Comp. Lucian, Compos. Hist. c. 24.

λιος ἔοικε συγκατατίθεσθαι τοῖς δύο, ἢ τὸ πλεῖστον τρεῖς, ἐπὶ ταύτῳ νομοθετοῦσι τάττεσθαι. Ὁ γὰρ Δημοσθένης ὄρος καὶ τῶν τοιούτων. Ὁ τῆς χρείας δὲ καιρὸς, ἔνθα τὰ πάθη χειμάρρου δίκην ἐλαύνεται, καὶ τὴν πολυπλήθειαν αὐτῶν ὡς ἀναγκαίαν ἐνταῦθα συνεφέλλεται.

§ 2. Ἀμβρωκοί, φησί, μαροί, καὶ ἀλάστορες, καὶ κόλακες, ἠκρωτηριασμένοι τὰς ἑαυτῶν ἕκαστοι πατρίδας, τὴν ἐλευθερίαν προπεπωκότες πρότερον μὲν Φιλίππῳ, νυνὶ δ' Ἀλεξάνδρῳ, τῇ γαστρὶ μετροῦντες καὶ τοῖς αἰσχίστοις τὴν εὐδαιμονίαν, τὴν δ' ἐλευθερίαν καὶ τὰ μηδένα ἔχουν δεσπότην, ἃ τοῖς πρότερον Ἑλλησιν ὄροι τῶν ἀγαθῶν ἦσαν καὶ κανόνες, ἀνατετροφότες. Ἐνταῦθα τῷ πλήθει τῶν τροπικῶν ὁ κατὰ τῶν προδοτῶν ἐκπροσθεῖ-σοῦ ῥήτορος θυμὸς.

§ 3. Διόπερ ὁ μὲν Ἀριστοτέλης καὶ ὁ Θεόφραστος μειλίγματα φασὶ τίνα τῶν θρασυῶν εἶναι ταῦτα μεταφορῶν, τὰ, “Ὡσπερὶ φάναι,” καὶ, “Οἶονε!,”

SECT. XXXII. § 1. Ἐπὶ ταύτῳ. “In expressing the same object.” Smith. So Boileau: *pour exprimer une seule chose.* — Ὁ γὰρ Δημοσθένης. Demosthenes, however, is the rule in these things. Demosthenes himself uses *oros* in this sense. In Pliny, Epist. ix. 26. we read: “Sed Demosthenes ipse ille, *norma oratoris et regula,*” &c. This Longinus seems to have had before him when he was composing the present section. The passage of Demosthenes is from the oration on the Crown, c. 91.

Χειμάρρου δίκην. Supply κατὰ. Comp. l. § 4. Horace, Od. iii. 29. 33. iv. 2. 5.

§ 2. Τὴν ἐλευθερίαν προπεπωκότες. “Who have toasted away their liberties.” Portal. “That have wantonly betrayed their liberties.” Dawson. “Who have drunk up its liberty in healths.” Smith. This is a metaphor from royal banquets. *Πρωίνειν* lite-

rally signifies to drink first; hence to drink from a cup and pass it to another: also to give away with wanton levity. Here it signifies to betray for some momentary pleasure or paltry advantage. At royal entertainments, the host sometimes took a valuable cup, and, having pledged his guest to drink after him, presented him with the cup it-self, which the guest afterwards took home with him.

Ἐνταῦθα τῷ πλήθει. Here the anger of the orator against the traitors obscures the multitude of tropes. Suidas: Ἐκπροσθεῖ, ἐπισκιδέει. See Viger, vii. § 7. 1. Dawson in a note on Demosthenes, l. c. translates this passage thus: “By this crowd of metaphors pronounced in a passion, our orator silences the traitors at once.” Smith following the Latin translations, understood it in the same way. — Τῶν τροπικῶν. Supply λέξεων. See Bos, *Elipses Gr.* Comp. § 6.

καὶ, “ Εἰ χρὴ τοῦτον εἰπεῖν τὸν τρόπον,” καὶ, “ Εἰ δὲ παρακινδυνευτικώτερον λέξαι.” Ἡ γὰρ ὑποτίμησις, φασὶν, ἰσῆται τὰ τολμηρά.

§ 4. Ἐγὼ δὲ καὶ ταῦτα μὲν ἀποδέχομαι, ὅπως δὲ πλήθους καὶ τόλμης μεταφορῶν, (ὅπερ ἔφη καὶ τῶν σχημάτων,) τὰ εὐκαιρα καὶ σφοδρὰ πάθη καὶ τὸ γενναῖον ὕψος εἶναι φημι ἰδίᾳ τινεῖ ἀλεξιφάρμακα· ὅτι τῷ ῥόθῳ τῆς φορᾶς ταυτὶ πέφυκεν ἅπαντα τᾶλλα παρασύρειν καὶ προωθεῖν, μᾶλλον δὲ καὶ ὡς ἀναγκαῖα πάντως εἰσπράττεσθαι τὰ παράβολα, καὶ οὐκ εἶδ' τὸν ἀκροατῆν σχολάζειν περὶ τὸν τοῦ πλήθους ἔλεγχον, διὰ τὸ συνενουσιᾶν τῷ λέγοντι.

§ 5. Ἀλλὰ μὴν ἔν γε ταῖς τοπηγορίαις καὶ διαγραφαῖς, οὐκ ἄλλο τι οὕτως κατασημαντικόν, ὡς οἱ συεχεῖς καὶ ἐπάλληλοι τρόποι. Δι' ὧν καὶ παρὰ Ξενοφῶντι ἡ τάνθρωπίνου σκῆνους ἀνατομὴ πομπικῶς, καὶ ἔτι μᾶλλον ἀναζωγραφεῖται θείως παρὰ τῷ Πλάτῳ. Τὴν μὲν κεφαλὴν αὐτοῦ φησὶν ἀπρόπολιν, ἰσθμὸν δὲ μέσον διωκοδομησθαι μεταξὺ τοῦ στήθους τὸν αὐχένα,

§ 3. Ἡ ὑποτίμησις. Hesychius explains this by πρόφασις, *the excuse*. Comp. Plat. Camill. c. 40. It is a metaphor from the Athenian courts of justice, and properly signifies a mitigation of punishment, obtained by the culprit himself assigning the penalty. See Robinson's Antiquities, art. ἀγῶνες τιμητοί, ii. 15. Bach on Xenophon, Apol. c. 23. and Cicero de Or. i. 54. The verb ἰσῆται, which immediately follows, may be rendered *palliates*.

§ 4. Ὅπερ ἔφη. In sect. 17. § 2. — Καὶ τῶν σχημάτων. Comp. 2. § 3. — Πέφυκεν. *Solet, solent*. For ταυτὶ see note on 15. § 3. — Τὸν ἔλεγχον. Some take this here in the sense of examination; others think it signifies *censure*. Weiske prefers the former meaning, and Pearce the latter. Tol-

lius gives it both significations: “otium examinandæ reprehendendæve.”

§ 5. Ἀλλὰ μὴν. *Besides*. Comp. Demosth. Olynth. i. 9. — Ἐν ταῖς τοπηγορίαις. Comp. 11. § 2. 12. § 5.

Παρὰ Ξενοφῶντι. *Memorables*, i. 4. — Ἡ τάνθρωπίνου σκῆνους ἀνατομὴ. *The structure of the human frame*. Σκῆνος is used in the same sense also by Ælian, H. A. V. 3. Nic. Ther. 742. by the Pythagorean philosophers and in the N. T. Cor. ii. 5. 1. Peter, ii. 1. 14.

Μεταξὺ τοῦ στήθους. *Morus*, following the suggestion of Pearce, reads μεταξὺ αὐτῆς καὶ τοῦ στήθους, just as Plato himself wrote. Weiske thinks the words αὐτῆς καὶ may be understood, citing Max. Tyr. viii. 7. Τὸ δὲ ἐν μέσῳ τοῦ ἔρους χωρίον, &c. where the words



σφονδύλους τε ὑπεστηρίχθαι φησίν, οἷον στράφιγγας καὶ τὴν μὲν ἡδονὴν ἀνθρώποις εἶναι κακῶν δέλεαρ, γλώσσαν δὲ γείσεως δοκίμιον· νόημα δὲ τῶν φλεβῶν τὴν καρδίαν, καὶ πηγὴν τοῦ περιφερομένου σφοδρῶς αἵματος, εἰς τὴν δορυφορικὴν οἰκῆσιν κατατεταγμένην· τὰς δὲ διαδρομὰς τῶν πόρων ὀνομάζει στενωπούς. “τῇ δὲ πηδῆσει τῆς καρδίας, ἐν τῇ τῶν δεινῶν προσδοκίᾳ καὶ τῇ τοῦ θυμοῦ ἐπεγέρσει, ἐπειδὴ διάπυρος ἦν, ἐπικουράων μηχανώμενοι,” φησὶ, “τὴν τοῦ πλεύμονος ἰδέαν ἐνεφύτευσαν, μαλακὴν καὶ ἀναιμον καὶ σήραγγας ἐντὸς ἔχουσαν, οἷον μάλαγμα, ἢ, ὁ θυμὸς ὑπὸτ’ ἐν αὐτῇ ζέσῃ, πηδῶσα εἰς ὑπεῖκον μὴ λυμαίνηται.” καὶ τὴν μὲν τῶν ἐπιθυμιῶν οἰκῆσιν προσεῖπεν· ὡς γυκαιωνίτιν, τὴν τοῦ θυμοῦ δὲ ὡς περ ἀνδρωνίτιν· τὸν γε μὴν σπλῆνα τῶν ἐντὸς μαγεῖον, ὅθεν πληρούμενος τῶν ἀπο-

καὶ τῆς θαλάσσης are understood. A similar passage occurs again in our author, 35. § 1. ἐπὶ τοῦ Πλάτωνος, where καὶ Δυσίον is to be supplied.

*Nāma.* This is found in one MS. for which Manutius reads ἔμμα. The former edd. generally have ἄνωμμα. The passage thus stands in Plato, *Timæus*, tom. ix. p. 367. ed. Bipont. Τὴν δὲ δὴ καρδίαν ἔμμα τῶν φλεβῶν, καὶ πηγὴν τοῦ περιφερομένου κατὰ τὰ μέλη σφοδρῶς αἵματος, εἰς τὴν δορυφορικὴν οἰκῆσιν κατέστησαν. Here also in place of ἔμμα some MSS. have νᾶμα, which was the reading in the copy used by Portus. — *Eis τὴν δορυφορικὴν.* Placed in a fortified dwelling. Comp. Polyb. iii. 33. 12. *Δορυφορικὸς* properly signifies armed for the service of a life guard. — *Πόρων.* Not pores, as it is generally translated, but canals, i. e. the veins and arteries. — *Στενωπούς.* Narrow streets. Comp. Lobeck *Phryn.* p. 106. In *Æschyl. Pers.* 495. and *Apollon.* ii. 333. *στενωπὸς* signifies a strait.

*Μηχανώμενοι.* The Gods, the contrivers and artificers of the human frame. — *τὴν τοῦ πλεύμονος ἰδέαν.* For τὸν πλεύμονα itself. So in Plato, *ibid.* p. 369. *ἦπατος ἰδέα* for *ἦπαρ*. The Latins use the word “*formæ*” in a similar manner. Thus “*formæ ferarum*” for “*feræ*” in *Silius Italicus*, xv. 86. — *Μάλαγμα.* *Morus* translates this “*culcitra*,” a cushion. It properly means a poultice; likewise any soft or elastic body used for defence against the blows of military engines. It is also a nautical term, and signifies the fender, which is suspended over the sides of ships to prevent them from rubbing against the wharf. *Hesychius:* Σπειραὶ, σείραι, δρόγματα, καὶ τὰ μελάγματα τῶν νεῶν. Plato’s words are these: Τὸν πνεύμονα δὲ ἐμμηχανήσαντο τῆς καρδίας χάριν μαλακὸν τε καὶ ἀναιμον, σήραγγάη τε καὶ σπύγγη παραπλήσιον, ὥσως ἔχη μάλαγμα πηδῶσα ἢ καρδία κατὰ τὴν ζέσειν τοῦ θυμοῦ. — *τὸν μαγεῖον.* The *narikin*. This is the reading of the Vatican and Lau-

καθαυρομένων μέγας και ὑπουλος ἀξίεται. “Μετὰ δὲ ταῦτα σαρεξί πάντα,” φησί, “κατεσκίασαν, προβολὴν τῶν ἔξωθεν τὴν σάρκα, ὡς τὰ πιλήματα, προθέμενοι.” νομὴν δὲ σαρκῶν ἔφη τὸ αἷμα· τῆς δὲ τροφῆς ἕνεκα, φησί, διασχέτευσαν τὸ σῶμα, τέμνοντες ὡς περ ἐν κήποις ὄχετους, ὡς ἐκ τινος νάματος ἐκίαντος, ἀραιοῦ ὄντος αὐλῶνος τοῦ σώματος, τὰ τῶν φλεβῶν ῥέει νάματα· ἠνίκα δὲ ἡ τελευταῖα παραστῆ, λύεσθαι φησί τὰ τῆς ψυχῆς, οἰνεὶ νεῶς, κείσματα, μεθεῖσθαι τε αὐτῆς ἐλευθέραν.

§ 6. Ταῦτα και τὰ παρακλήσια μυρὶ ἄττα ἐστὶν ἐξῆς· ἀπόχρη δὲ τὰ δεδηλωμένα, ὡς μεγάλαι τὴν φύσιν εἰσὶν αἱ τροπαί, και ὡς ὑψηλοποιὸν αἱ μεταφοραί, και ὅτι οἱ παθητικοὶ και φραστικοὶ κατὰ τὸ πλεῖστον αὐταῖς χαίρουσι τόποι.

§ 7. Ὅτι μέντοι και ἡ χρῆσις τῶν τρόπων, ὡς περ τᾶλλα πάντα καλὰ ἐν λόγοις, προαγωγὸν αἰεὶ πρὸς τὸ ἀμετρον, ὅηλον ἤδη, κἂν ἐγὼ μὴ λέγω. Ἐπὶ γὰρ τούτοις και τὸν Πλάτωνα οὐχ ἥκιστα διασύρουσι, πολλάκις, ὡς περ ὑπὸ βακχείας τινὸς τῶν λόγων, εἰς ἀκράτους και ἀπνηεῖς μεταφορὰς και εἰς ἀλληγορικὸν στόμφον ἐκφερόμενον. “Οὐ γὰρ ῥάδιον ἐνοεῖν,”

rentinian MSS. Plato has ἐπραγεῖον, which means the same thing. Pearce and Mörus read μαγειρεῖον, which they translate “culina.” Comp. 43. § 3.

Ὅσον τὰ πιλήματα. Πίλημα properly signifies wool consolidated without weaving, felt, or any thing made of felt. Here it signifies a swathe. — Νομὴν δὲ σαρκῶν. The food of the flesh. — Διασχέτευσαν. Distributed canals through the body. — Ἀραιοῦ ὄντος αὐλῶνος τοῦ σώματος. Αὐλῶν τοῦ σώματος here means the body itself: That since the body is porous, the streams of the veins

might flow, as it were, from a perpetual fountain.

§ 6. Ἀπόχρη δέ. In the edition of Manutius the words ὅστε δεῖξαι are inserted after δεδηλωμένα, but these may be understood. Ruhnken corrects the passage thus: Ἀπόχρη δὲ τᾶδε. Δῆλον μὲν ὡς, &c. Tour proposes: Ἀπόχρη δὲ τᾶδε δηλοῦν μὲν, ὡς, &c. Weiske goes a little further, and reads: Ἀπόχρη δὲ τᾶδε. Δῆλον μὲν ἔρα ὅπως.... ὑψηλοποιῶν, &c. — Ὑψηλοποιῶν. Comp. 28. § 1.

§ 7. Ἀλληγορικὸν στόμφον. Allegorical bombast. Comp. 3. § 1.

φησιν, “ὅτι πόλιν εἶναι δεῖ δίκην κρατῆρος κεκραμένην· οὐ μαινόμενος μὲν οἶνος ἐγχεχυμένος ζεῖ, κολαζόμενος δὲ ὑπὸ νήφοντος ἐτέρου θεοῦ, καλὴν κοινωνίαν λαβῶν, ἀγαθὸν πῶμα καὶ μέτριον ἀπεργάζεται.” Νήφοντα γὰρ, φασί, θεὸν τὸ ὕδωρ λέγειν, κόλασιν δὲ τὴν κρᾶσιν, ποιητοῦ τινος τῷ ὄντι οὐχὶ νήφοντός ἐστι.

§ 8. Τοῖς τοιοῦτοις ἐλαττώμασιν ἐπιχειρῶν ὄβρις αὐτόθεν ὁ Καικίλιος ἐν τοῖς ὑπὲρ Λυσίου συγγράμμασιν ἀπεβαρῆρσε τῷ παντὶ Λυσίαν ἀμείνω Πλάτωνος ἀποφῆσασθαι, δυσὶ πάθεσι χρῆσάμενος ἀκρίτοις· φιλῶν γὰρ τὸν Λυσίαν, ὡς οὐδ’ αὐτὸς αὐτὸν, ὅμως μᾶλλον μισεῖ τῷ παντὶ Πλάτωνα, ἢ Λυσίαν φιλεῖ. Πλὴν οὗτος μὲν ὑπὸ φιλονεκίας οὐδὲ τὰ θέματα ὁμολογούμενα, καθάπερ φήθη· ὡς γὰρ ἀναμάρτητον καὶ καθαρὸν τὸν ῥήτορα προφέρει πολλαχῆ διημαρτημένου τοῦ Πλάτωνος· τὸ δ’ ἦν ἄρα οὐχὶ τοιοῦτον, οὐδὲ ὀλίγου δεῖν.

*Δίκην κρατῆρος.* *Tempered like a goblet.* Smith says, “like a goblet replenished with a well-tempered mixture.” “*Mes nec Falernæ Temperant vites neque Formiani Pocula colles.*” Horace, *Od. i. 20. 10.* *Comp. Epod. xvii. 80.*

*Νήφοντα γὰρ.* *For, say they, to call water “a sober God,” and the mixing “chastisement,” is really the language of some poet, and not of a sober writer.*

§ 8. Τοῖς τοιοῦτοις. *Constr. τοῖς τοιοῦτοις, καθάπερ ἐλαττώμασιν οὖσιν:* Cæcilius attacking such, though mere overights, nevertheless had the temerity on this account, in his treatise for Lysias, to declare him altogether preferable to Plato. “Ὅμως αὐτόθεν is the reading of the Vatican and Ambrosian MSS., and of Manutius, and of several edd. prior to that of Weiske. The Parisian MS. has ὅμως αὐτό, which Ruhken has converted into ὁμολογούμενα. Other MSS. have ὅμως αὐτό καὶ ὁ K. whence Weiske imagines the genuine reading to have been ὁμολογούμενα καὶ αὐτό ὁ Καικίλιος, i. e.

“*Tales lapsus eam et ipse Cæcilius similiter (ut illi de quibus dixi) vituperat.*” Suidas mentions a work of Cæcilius entitled, “*On the Character of the Ten Orators.*”—*Ἀκρίτοις. Immoderate.* *Comp. Homer, Il. E. 412.* Tullius translates it “*periniquis.*”

*Πλὴν οὗτος.* *But Cæcilius, through an eagerness for contention, lays down principles not at all acknowledged in the way he supposed.* Here προφέρει is to be supplied from the following clause. These propositions were that Lysias was wholly free from fault; and that a faultless writer should be preferred to Plato, who was often faulty.—*Ὡς γὰρ ἀναμάρτητον.* *For, he brings forward Lysias as a faultless and pure writer, while Plato, as he asserts, is often in error.* The generality of editors render προφέρει by “*præfert,*” or “*anteponit,*” a meaning not attached to it in any ancient author.—*Τὸ δ’ ἦν ἄρα.* *But this was never the case, nor even nearly so.* This is a formula of negation frequent in Demosthenes. It is

## SECT. XXXIII.

*That the Sublime, with some Faults, is better than that which is correct and faultless, without being Sublime.*

§ 1. Φέρε δὴ, λάβωμεν τῷ ὄντι καθαρὸν τινα συγγραφέα καὶ ἀνέγκλητον. Ἄρ' οὐκ ἄξιον ἔτι διαπορῆσαι περὶ αὐτοῦ τούτου καθολικῶς, πότερον ποτε κρείττον ἐν ποιήμασι καὶ λόγοις μέγεθος ἐν ἐνίοις διημαρτημένοις, ἢ τὸ σύμμετρον μὲν ἐν τοῖς κατορθώμασιν, ὑγιᾶς δὲ πάντη καὶ ἀδιάπτωτον; Καὶ ἔτι νῆ Δία, πότερον ποτε αἱ πλείους ἀρεταὶ τὸ πρωτεῖον ἐν λόγοις, ἢ αἱ μείζους, δικαίως ἂν φέροντο; Ἔστι γὰρ ταῦτ' οἰκειᾶ τοῖς περὶ ὕψους σκέμματα, καὶ ἐπικρίσεως ἐξ ἅπαντος δεόμενα.

§ 2. Ἐγὼ δ' οἶδα μὲν, ὡς αἱ ὑπερμεγέθεις φύσεις ἥκιστα καθαραί· (τὸ γὰρ ἐν παντὶ ἀκριβῆς κίνδυνος σμικρότητος, ἐν δὲ τοῖς μεγέθεσιν, ὥσπερ ἐν τοῖς ἄγαν πλούτοις, εἶναι τι χρῆ καὶ παρολιγωρούμενον) μήποτε δὲ τοῦτο καὶ ἀναγκαῖον ἦ, τὸ τὰς μὲν ταπεινὰς καὶ μέσας φύσεις, διὰ τὸ μηδαμῆ παρακινδυνεύειν μηδὲ ἐφίεσθαι τῶν ἄκρων, ἀναμαρτήτους ὡς ἐπὶ τὸ πολὺ καὶ ἀσφαλεστέρας διαμένειν, τὰ δὲ μεγάλα ἐπισφαλῆ δι' αὐτὸ γίνεσθαι τὸ μέγεθος.

well paraphrased by Smith: "Which is so far from being the truth, that it has not so much as the shadow of it."

SECT. XXXIII. § 1. Φέρε δὴ. Come, then, let us conceive that there really is, &c. Comp. 1. § 1. 8. § 1. Λαμβάνειν is used in a similar sense in Herodotus, iii. 41.

Διαπορῆσαι. Comp. 2. § 1. 5. § 1. — Τὸ σύμμετρον. Mediocrity. — Ἀδιάπτωτον. Faultless. See Wesseling on Diodor. Sic. i. 50. — Ἔστι γὰρ ταῦτα.

For these considerations are peculiar to the Sublime, and wholly require examination.

§ 2. Κίνδυνος. A risk of insignificance. "Sectantem levitæ nervi Deficiunt animique." Horace; A. Poët. vs. 26. — Μήποτε. Perhaps! Comp. 3. § 4. With the present digression Wesseling compares the following passages: Cicero, Orat. c. 28. Seneca, Epist. 114. Pliny, Epist. ix. 26. Quintilian, Inst. Orat. xi. 1.

§ 3. Ἀλλὰ μὴν οὐδὰ ἐκείνο ἀγνοῶ, τὸ δεύτερον, ὅτι φύσει πάντα τὰ ἀνθρώπεια ἀπὸ τοῦ χειρόνος αἰεὶ μᾶλλον ἐπιγινώσκειται, καὶ τῶν μὲν ἀμαρτημάτων ἀνεξάλειπτος ἢ μνήμη παραμένει, τῶν καλῶν δὲ ταχέως ἀπορρεῖ.

§ 4. Παρατθεμιμένος δ' οὐκ ὀλίγα καὶ αὐτὸς ἀμαρτήματα καὶ Ὀμήρου καὶ τῶν ἄλλων, ὅσοι μέγιστοι, καὶ ἥκιστα τοῖς πταισμασιν ἀρεσκόμενος, ὁμοῦ δὲ, οὐχ ἀμαρτήματα μᾶλλον αὐτὰ ἐκούσια καλῶν, ἢ παροράματα δι' ἀμέλειαν εἰκῆ που καὶ ὡς ἔτυχεν ὑπὸ μεγαλοφυΐας ἀνεπιστάτως παρενηνεγμένα, οὐδὲν ἤττων οἶμαι τὰς μείζονας αἰτίας, εἰ καὶ μὴ ἐν πᾶσι διομαλίζοιεν, τὴν τοῦ πρωτείου ψῆφον μᾶλλον αἰεὶ φέρεσθαι, κἂν, εἰ μὴ δι' ἐνὸς ἐτέρου, τῆς μεγαλοφροσύνης αὐτῆς ἕνεκα ἔπει τοίγε καὶ ἄπτωτος ὁ Ἀπολλώνιος ὁ τῶν Ἀργοναυτικῶν ποιητῆς, κἂν τοῖς βουκολικοῖς, πλὴν ὀλίγων τῶν ἔξωθεν, ὁ Θεόκριτος ἐπιτυχέστατος. Ἄρ' οὖν Ὀμηρος ἂν μᾶλλον, ἢ Ἀπολλώνιος ἐθέλοις γενέσθαι ;

§ 3. Ἀλλὰ μὴν. Comp. 32. § 5.— Τὸ δεύτερον. Which is only of secondary importance.— Τῶν μὲν ἀμαρτημάτων. Comp. Cicero, Orat. i. 25. Horace, Epist. ii. 1. 262.

§ 4. Δι' ἀμέλειαν εἰκῆ που καὶ ὡς ἔτυχεν. Weiske pronounces all this the production of three distinct glossographs. Comp. Horace, A. Poët. vs. 351. Pearce cites the following inadvertencies from Virgil: "Longa procul longis via dividit in via terris," Æn. iii. 383. and "Absenti ferat inferias," ix. 215.— ὑπὸ μεγαλοφυΐας. Μεγαλοφυΐα here is used in the sense of μεγαλοφροσύνη. Comp. 7. § 3. 9. § 2. Suidas explains ἀνεπιστάτως by ἀνευ ἐπιστάτας. Comp. Dion. Halic. Compos. Verb. c. 3. Polyb. x. 44.— Τὰς μείζονας αἰτίας. That the preponderating reasons, although they do not lie every where equally distributed, &c. Comp. Pope's Essay on Criticism, i. 152. "Great wits may sometimes gloriously

offend," &c.— Εἰ μὴ δι' ἐπὶς ἐτέρου. Tmesis for εἰ διὰ μηδενὸς ἐτέρου.— Ἐπει τοίγε. Whereas, indeed, Apollonius never slips. The combination ἔπει τοίγε occurs also in Demosthenes, Philip. i. c. 2. where Rudiger translates it "nam profecto." Reiske condemns the reading, and Voemel omits the particle γέ. According to Porson, Medea, vs. 675., "the Attics were not at liberty to put γέ after τοί, without the intervention of some other word." See Viger, vii. § 6. The adjective ἄπτωτος, faultless, is used also by Diogenes Laertius.— Ἀπολλώνιος. Of Apollonius Rhodius Quintilian, Inst. Orat. x. l., remarks: "Non contemnendum edidit opus æquali quadam mediocritate;" which words are appropriate here.— Πλὴν ὀλίγων. Except in a few extraneous particulars. Τὰ ἔξωθεν means extraneous matters, things foreign from any subject. Comp. 7. § 1. 22. § 4.

§ 5. Τι δέ; Ἐρατοσθένης ἐν τῇ Ἡργόῃ (δια πάντων γὰρ ἀνώμητον τὸ ποιημάτιον) Ἀρχιλόχου, πολλὰ καὶ ἀνοικονόμητα παρασύροντος, κακίαινα τῇ ἐμβολῇ τοῦ δαιμονίου πνεύματος, ἣν ὑπὸ νόμον τάξαι δύσκολον, ἄρα δὴ μείζων ποιητῆς; Τί δ'; ἐν μέλει μᾶλλον ἂν εἶναι Βακχυλίδης ἔλοιο, ἢ Πίνδαρος· καὶ ἐν τραγωδίᾳ Ἴων ὁ Χίος, ἢ νῆ Δία Σοφοκλῆς; ἐπειδὴ οἱ μὲν ἀδιάπτωτοι, καὶ ἐν τῷ γλαφυρῷ πάντῃ κεκαλλιγραφημένοι· ὁ δὲ Πίνδαρος καὶ ὁ Σοφοκλῆς ὅτε μὲν ὅλον πάντα ἐπιφλέγουσι τῇ φορᾷ, σβέννυνται δ' ἀλόγως πολλάκις, καὶ πίπτουσιν ἀτυχέστατα. Ἡ οὐδεις ἂν εὖ φρονῶν ἐνὸς δράματος, τοῦ Οἰδίποδος, εἰς ταῦτ' οὐκ εἴδῃ τὰ Ἴωνος ἀντιτιμήσαιτο ἐξῆς.

## SECT. XXXIV.

*By the preceding Rule Demosthenes and Hyperides are compared, and the preference given to the former.*

§ 1. Εἰ δ' ἀριθμῷ, μὴ τῷ ἀληθεῖ, κρίνοιτο τὰ κατορθώματα, οὕτως ἂν καὶ Ὑπερίδης τῷ παντὶ προέχοι Δημοσθένους. Ἔστι γὰρ αὐτοῦ πολυφωνότερος, καὶ πλείους

§ 5. Ἐν τῇ Ἡργόῃ. See Hyginus, Fab. 130.—Ἀνοικονόμητα. Lit. Not fit to be set forth in a house, i. e. inappropriate thoughts, which occur at the moment, and do not form any part of the original design; irregularities, digressions. Comp. 10. § 7. also Quintil. viii. 3.

Ἐν μέλει. In Lyrics.—Ἐν τῷ γλαφυρῷ. Altogether flowery in the ornamental style. This style is also called κεκαλλιγραφημένη λέξις in Diogenes Laërtius.—Ἀλόγως. Synonymous with ἀλογιστὶ, ἀφροντιστως, or ἀνεπιστάτως, § 4. through want of reflection. Comp.

22. § 1. Weiske translates this "temere," and Smith "unseasonably."

Ἡ οὐδεις ἂν. Certainly no one in his senses would consider all the works of Ion, collected together, of equal value with the single drama, the *Œdipus Tyrannus*.—Ἐξῆς. Comp. 4. § 4. 9. § 14. 34. § 3. Max. Tyr. xxxiii. 2.

SECT. XXXIV. § 1. Ἀριθμῷ, μὴ τῷ ἀληθεῖ. By their number, and not by their real and intrinsic value. For ἀληθεῖ Pearce would read *μεγέθει*, comparing 35. § 1.—τῷ παντὶ. Comp. 2. § 1. 18. § 1. 32. § 8.—Πολυφωνότερος. More varied in his cadence. Πιο-

ἀρετὰς ἔχων, καὶ σχεδὸν ὑπακρὸς ἐν πᾶσι, αἷς ὁ πάντα ἀβλος, ὥστε τῶν μὲν πρωτείων ἐν ἅσασι τῶν ἄλλων ἀγωνιστῶν λείπεσθαι, πρωτεύειν δὲ τῶν ἰδιωτῶν.

§ 2. Ὁ μὲν γὰρ Ὑπερίδης, πρὸς τῷ πάντα ἔξω γὰρ τῆς συνθέσεως μιμῆσθαι τὰ Δημοσθένεια κατὰρθώματα, καὶ τὰς Λυσιακὰς ἐκ περιττοῦ περιεῖληφεν ἀρετὰς τε καὶ χάριτας. Καὶ γὰρ μαλακίζεται, ἀφελείας ἔνθα χρῆ, καὶ οὐ πάντα ἔξῃς καὶ μονοτόνως, αἷς ὁ Δημοσθένης, λέγει· τό τε ἠθικὸν ἔχει μετὰ γλυκύτητος ἡδῦ, λιτῶς ἐφηδυνόμενον· ἄφατοί τε περὶ αὐτὸν εἰσὶν ἀστεῖσμαι, μυκτῆρ πολιτικώτατος, εὐγένεια, τὸ κατὰ τὰς εἰρωνείας εὐπάλαιστρον, σκώμματα οὐκ ἄμουσα, οὐδ' ἀνάγωγα, κατὰ τοὺς Ἀττικὸς ἐκείνοος, ἀλλ' ἐπικείμενα, διασυρμός τε ἐπιδέξιος, καὶ πολὺ τὸ κωμικὸν, καὶ μετὰ παιδιᾶς εὐστόχου κέντρον, ἀμίμητον δὲ, εἰπεῖν, τὸ ἐν πᾶσι τούτοις ἐπαφρόδιτον· οἰκτί-

*λίφανος* is properly an epithet of birds. Comp. Diodor. Sic. ii. 55. and Dionys. Halic. Cômpos. Verb. c. 16. In sect. 39. § 3. we have *πολυμορφία τῶν φθόγων*, which is somewhat similar. — Πένταβλος. One who has practised the five exercises of the public games called *πένταβλον*, which exercises are contained in the following distich: "Ἴσθμα καὶ Πυθοὶ Διοφῶν ὁ φίλωνος ἐνίκα, Ἄλμα, ποδοκείην, δίσκον, ἔκοντα, πάλην. In Xenophon, Hellen. iv. 7. 5., the term *πένταβλος* is applied to a commander, who imitates, but does not equal, his predecessor, as a *πένταβλος* may not equal the person who has practised only one of the five exercises. — Τῶν ἰδιωτῶν. Inexperienced persons, the undisciplined; those who do not practise gymnastic exercises. Comp. Aristot. Nicom. iii. 11.

§ 2. Ἐξω γὰρ τῆς συνθέσεως. Except his construction of words. Comp. B. § 1. — Ἐκ περιττοῦ. Abundantly. Μαλακίζεται. He relaxes his imp-

tuosity. This reading seems to be a mere fiction of Manutius. All the MSS. have either *λαλέσματα*, or *λακεύσματα*. — Ἀφελείας. Simplicity. — Τὸ τε ἠθικόν. Comp. 9. § 15. 13. § 4. 29. § 2. Cicero, Brut. c. 9. — Ἀστεῖσμοί. Urbanity, wit. — Μυκτῆρ πολιτικώτατος. The most polite or refined raillery. — Τὸ κατὰ τὰς. Dexterity in irony. — Ἀνάγωγα. Ill-bred, insolent, like those of the ancient Attics. This, perhaps, is intended as a lash at the grossness of Aristophanes, and of the other ancient writers of comedy. It is thus incorrectly translated by Boileau: *Comme les railleurs de ces faux imitateurs du stile Attique*. And thus also Smith: "Like those of the depraved imitators of Attic neatness." — Ἀλλ' ἐπικείμενα. But quite the reverse, i. e. polite and elegant. Comp. Herod. vi. 6. — Διασυρμός. Longinus explains this 38. § 6. — Ἐπιδέξιος. For ὅς ἐπειθ', as one may say. Comp. 44. § 7.

Οἰκτίσθη. Most qualified by his

σασθαί τε προσφύετατος, ἔτι δὲ μυθολογήσαι κεχυμένους, καὶ ἐν ὑγρῷ πνεύματι διεξοδεῦσαι ἔτι εὐκαμπῆς ἄκρους· ὥσπερ ἀμέλει τὰ μὲν περὶ τὴν Λητῶ ποιητικώτερα, τὸν δ' ἐπιτάφιον ἐπιδεικτικῶς, ὡς οὐκ οἶδ' εἴ τις ἄλλος, διέθετο.

§ 3. Ὁ δὲ Δημοσθένης ἀνηθοποίητος, ἀδιάχυτος, ἥμιστα ὑγρὸς ἢ ἐπιδεικτικὸς, ἀπάντων ἐξῆς τῶν προειρημένων κατὰ τὸ πλεον ἄμοιρος. Ἐνθα μέντοι γελοῖος εἶναι βιάζεται καὶ ἀστεῖος, οὐ γέλωτα κινεῖ μᾶλλον, ἢ καταγελαῖται· ὅταν δὲ ἐγγίξειν θάλη τῷ ἐπίχαρις εἶναι, τότε πλεον ἀφίσταται. Τό γέ τοι περὶ Φρύνης ἢ Ἀθηνογένους λογιδίων ἐπιχειρήσας γράφειν, ἔτι μᾶλλον ἂν Ὑπερίδην συνίστησεν.

§ 4. Ἄλλ' ἐπειδήπερ, οἶμαι, τὰ μὲν πατέρου καλά, καὶ εἰ πολλὰ, ὅμως ἀμεγέθη καὶ καρδίῃ νήφοντος, ἀργὰ, καὶ τὸν ἀκροατὴν ἡρεμεῖν εἴωντα, (οὐδεὶς γοῦν Ὑπερίδην ἀναγινώσκων φοβεῖται·) ὁ δὲ ἔνθεν ἐλὼν τοῦ μεγαλοφυσού-

ture to excite compassion, and besides diffus in narration.—Ἐν ὑγρῷ πνεύματι. With pliant breathing, i. e. with ease and without panting: And moreover exceedingly flexible to go through his courses with ease. Smith translates it thus: "Never was any more dexterous at quitting and resuming his subject with such easy address, and such pliant activity."—Ὡσπερ ἀμέλει. As for instance. Weiske translates this: "Sicut (contra) in fabula de Latona (quod quis vix credit) fore poetica dictione usus est." Comp. 8. § 1. 12. § 1.—Τὸν δ' ἐπιτάφιον. His Funeral Oration is lost. A fragment of it, however, is preserved by Stobæus, Serm. 123.

§ 3. Ἀνηθοποίητος. "Not expressive of the humours and characters of men." Jones. So also Smith. Comp. Dionys. Halic. de Lysis, c. 8. and 13. Cicero, Att. x. 10.—Ἀπάντων ἐξῆς. Comp. 4. § 4. 9. § 14. 33. § 8.

Περὶ Φρύνης. Had Demosthenes undertaken to defend a Phryne, &c., the attempt would have been rather a further recommendation of Hyperides. Comp. Quintilian, Inst. Orat. ii. 15. 9. and Bergler on Alciph. i. 31.

§ 4. Καὶ εἰ πολλὰ. Although they are numerous. This does not correspond with Viger's remark, viii. § 6. 6. that καὶ εἰ expresses something hypothetical, even if; whilst εἰ καὶ denotes something actual, although.—Καρδίῃ νήφοντος. This expression, which seems to have been taken from some ancient Ionic poet, is equivalent to the Latin "corde sobrii." Comp. Plaut. Truc. iv. 4. 2. Toup thinks it is synonymous with τῷ ἔντι νήφοντος, 32. 7. which he translates vere sobrii.—Ἀργά. Languid.

Ὁ δὲ ἔνθεν ἐλὼν. Constr. Ὁ δὲ ἔνθεν ἐλὼν τόνον τοῦ μεγαλοφυσούτου, καὶ τόνον ἀφηγορίας συντελεσμένους ἐν' ἄκρον ἀρετῆς, &c. But Demosth.



πάτου καὶ ἐπ' ἄκρον ἀρετᾶς συντετελεσμένας ὑψηγορίας  
τόνον, ἔμλυχα πάθη, περιουσίαν, ἀγχινοίαν, τάχος, ἔνθεν δ',  
ὃ κύριον, τὴν ἅπασιν ἀπρόσιτον δεινότητα καὶ δύναμιν,  
ἐπειδὴ ταῦτα, φημί, αἷς θεόπεμπτά τινα δωρήματα, (οὐ  
γὰρ εἰπεῖν θεμιτὸν ἀνθρώπινα,) ἀθρόα ἐς ἑαυτὸν ἔσπασε,  
διὰ τοῦτο, οἷς ἔχει καλοῖς, ἅπαντας ἀεὶ νικᾷ, καὶ ὑπὲρ ὧν  
οὐκ ἔχει, αἰσπερὶ καταβροντᾶ καὶ καταφέγγει τοὺς ἀπ'  
αἰῶνος ῥήτορας· καὶ θᾶπτον ἂν τις κεραυνοῖς φερομένοις  
ἀντανοῖξαι τὰ ὄμματα δύναιτο, ἢ ἀντοφθαλμῆσαι τοῖς  
ἐκαλλήλοις ἐκεῖνου πάθεσιν.

## SECT. XXXV.

*That Plato is in all respects superior to Lysias; and in  
general, that whatever is great and uncommon soonest raises  
Admiration.*

§ 1. Ἐπὶ μέντοι τοῦ Πλάτωνος καὶ ἄλλη τίς ἐστιν,  
ὡς ἔφην, διαφορά· οὐ γὰρ μεγέθει τῶν ἀρετῶν, ἀλλὰ  
καὶ τῷ πλήθει πολὺ λειπόμενος ὁ Λυσίας· ὁ μὲν πλείον  
ἔτι τοῖς ἀμαρτήμασι περιττεύει, ἢ ταῖς ἀρεταῖς λεί-  
πεται.

nes, having on the one hand seized the  
power of the most magnificent diction,  
and that of sublimity carried to the height  
of perfection, &c. Ἐνθεν... ἔνθεν has  
the force of the Latin "partim... par-  
tım." For ἔλδων Toup reads λαδών.  
—Ἐπειδὴ ταῦτα. Since he has matched  
to himself all those numerous qualities.  
Comp. 1. § 4. Pindar, Isthm. v. 10.—  
Καὶ ὑπὲρ ὧν. And to compensate for  
those he has not, he overpowers and be-  
wilders, as it were, all rival orators, with  
the thunder and vivid brilliancy of his  
eloquence.—Θᾶπτον. Easier. Comp.  
Xenoph. Mem. i. 6. 9. Cyrop. v. 4.

15.—Ἀντοφθαλμῆσαι. This may be  
taken here in the sense of to resist, as  
in Polybius, i. 17. 3. iv. 32. 7. Comp.  
Acts, xxvii. 15.

SECT. XXXV. § 1. Ἐπὶ τοῦ Πλά-  
τωνος. See note on 32. § 5. Comp.  
32. § 8. 33. § 1.—Οὐ γὰρ μεγέθει.  
Supply μόνον. Comp. Paul, Rom. iv.  
9. Philipp. ii. 4.—Πολὺ λειπόμενος.  
Supply τοῦ Πλάτωνος. Comp. 4. § 2.  
—Ὁ μὲν πλείον. Toup reads: πολλὸν  
λειπόμενος ὁ Λυσίας ὁμοῦ πλείον, &c.  
—Τοῖς ἀμαρτήμασι περιττεύει. Tollius  
supplies μάλλον. This kind of ellipsis  
has been imitated by the Latins. Thus

§ 2. Τί ποτ' οὖν εἶδον οἱ ἰσόθεοι ἐκεῖνοι καὶ τῶν μεγίστων ἐπορεξάμενοι τῆς συγγραφῆς, τῆς δ' ἐν ἅπασιν ἀκριβείας ὑπερφρονήσαντες; Πρὸς πολλοῖς ἄλλοις ἐκεῖνο, ὅτι ἡ φύσις οὐ ταπεινὸν ἡμᾶς ζῶον οὐδ' ἀγεννὲς ἔκρινε, τὸν ἄνθρωπον, ἀλλ', ὡς εἰς μεγάλην τιὰ πανήγυριν, εἰς τὸν βίον καὶ εἰς τὸν σύμπαντα κόσμον ἐπάγουσα, θεατάς τινὰς τῶν ὄλων αὐτῆς ἐσομένους καὶ φιλοτιμηωτάτους ἀγωνιστάς, εὐθύς ἄμαχον ἔρωτα ἐπέφυσεν ἡμῶν ταῖς ψυχαῖς παντὸς αἰεὶ τοῦ μεγάλου, καὶ ὡς πρὸς ἡμᾶς δαιμονιωτέρου.

§ 3. Διόπερ τῇ θεωρίᾳ καὶ διανοίᾳ τῆς ἀνθρωπίνης ἐπιβολῆς οὐδ' ὁ σύμπας κόσμος ἀρκεῖ, ἀλλὰ καὶ τοὺς τοῦ περιέχοντος πολλάκις ὄρους ἐκβαίνουσιν αἱ ἐπίνοιαί· καὶ εἴ τις περιβλέψαιτο ἐν κύκλῳ τὸν βίον, ὅσον πλεον ἔχει τὸ περιττὸν ἐν πᾶσι καὶ μέγα τοῦ καλοῦ, ταχέως εἴσεται, πρὸς ἃ γεγόναμεν.

§ 4. Ἐνθεν φυσικῶς πως ἀγόμενοι, μὰ Δί', οὐ τὰ μικρὰ ρεῖθρα θαυμάζομεν, εἰ καὶ διαυγῆ καὶ χρήσιμα, ἀλλὰ τὸν Νεῖλον καὶ Ἰστρον, ἢ Ῥῆνον, πολὺ δ' ἔτι μᾶλλον τὸν Ὠκεανόν· οὐδέ γε τὸ ὑφ' ἡμῶν τουτὶ φλογίον

Sallust: "Fortuna res cunctas ex libidine, quam ex vero celebrat." Comp. Plaut. Rud. iv. 4. 7.

§ 2. Πανήγυρι. Properly an assembly, or general convocation, at the celebration of a great festival, at which there were processions, games, theatrical representations, and feasting; as also markets held for the sale of merchandise. Comp. Thuc. i. 25. Herod. ii. 58. and particularly Cicero, Tusc. v. 3. — Τῶν ὄλων αὐτῆς. Of all her works. — Φιλοτιμηωτάτους. Most ambitious rivals of herself. — Εὐθύς ἄμαχον: Forthwith the implanted for ever in our breasts an invincible love of every thing that is great, and more divine as compared with ourselves. Morus

would read δαιμονιώτερον, referring it to ἔρωτα. Comp. Cicero, N. D. ii. 14.

§ 3. Καὶ διανοίᾳ. Ruhnken and Tour read καὶ διανοίας τῆς ἀνθρωπίνης ἐπιβολῆς. — Τοῦ περιέχοντος. Of the circumambient air, the heavens, the universe. Τὸ περιέχον and τὸ καθόλον are synonymous. Comp. Polyb. i. 37. 9. Aristot. Metaph. v. 26. — Ὅσον πλεον ἔχει. How much the magnificent and the great in all things have the superiority over the beautiful and the useful.

§ 4. Οὐδέ γε τὸ ὑφ' ἡμῶν. Litotes. Neither are we more astonished at the little flame kindled by ourselves, because it preserves its splendour pure, than at the heavenly fires, although they are

ἀνακαιόμενον, ἐπεὶ καθαρὸν σάζει τὸ φέγγος, ἐκπλη-  
τόμεθα τῶν οὐρανίων μᾶλλον, καίτοι πολλάκις ἐπισκο-  
τουμένων· οὐδὲ τῶν τῆς Αἴτνης κρατήρων ἀξιοθαυμασ-  
τότερον νομίζομεν, ἧς αἱ ἀναχοαὶ πέτρους τε ἐκ βυθοῦ  
καὶ ὄλους ἔχθους ἀναφέρουσι, καὶ ποταμοὺς ἐνίοτε τοῦ  
γένους ἐκείνου καὶ αὐτῷ μόνου προχέουσι πυρός.

§ 5. Ἄλλ' ἐπὶ τῶν τοιούτων ἀπάντων ἐκεῖν' ἂν εἴποι-  
μεν, ὡς εὐπόριστον μὲν ἀνθρώποις τὸ χρεῖαδες ἢ καὶ  
ἀναγκαῖον, θαυμαστὸν δ' ὅμως αἰεὶ τὸ παραδόξον.

often obscured. — Καίτοι. Comp. 4. § 4. 4. § 7. 38. § 5.—Πολλάκις ἐπισκο-  
τουμένων. This is opposed to καθαρὸν  
σάζει, above.—Οὐδὲ τῶν τῆς. Nor  
do we consider that little flame more  
deserving of admiration than the craters  
of *Ætna*, whose belchings, &c. We have a  
splendid description of this in Virgil,  
*Æn.* iii. 571. "Horridis juxta tonat  
*Ætna* ruinis, Interdumque atram pro-  
rumpit ad æthera nubem, Turbine fum-  
antem piceo et candente favilla; At-  
tollitque globos flammaram, et sidera  
lambit: Interdum scopulos avulsaque  
viscera montis Erigit eructans, lique-  
factaque saxa sub auras Cum gemitu  
glomerat, fundoque exæstuat imo." Aken-  
side, Pleasures of Imagination, i.  
170. beautifully imitates this passage of  
Longinus: "Who but rather turns  
To Heaven's broad fire his uncon-  
strained view, Than to the glimmering  
of a waxen flame? Who that from  
Alpine heights, his labouring eye Shoots  
round the wide horizon, to survey Nilus  
or Ganges rolling his bright wave

Through mountains, plains, through  
empires black with shade And con-  
tinents of sand; will turn his gaze To  
mark the windings of a scanty rill, That  
murmurs at his feet."—"ὄλους ἔχθους.  
*Huge masses entire.* Comp. 43. § 2.—  
Ποταμοὺς τοῦ γένους. I. e. rivers of  
fire. Markland on Lysias, p. 577. in  
place of τοῦ γένους would read τοῦ γη-  
γενούς. Hence Ruhken proposes:  
τοῦ γηγενούς ἐκείνου καὶ αὐτόχθους.—  
Αὐτοῦ μόνου. *Self-consistent*, i. e. pure  
and unmixed.

§ 5. Ἄλλ' ἐπὶ τῶν. *But with respect  
to those wonderful works of nature.* To  
these are opposed afterwards τὰ ἐν λό-  
γοις μεγαλοφυῆ, sect. 36. § 1.—Ὡς  
εὐπόριστον. Longinus means, that the  
thing which is useful, or even necessary,  
is easily procured by mankind, and  
consequently excites no wonder; on  
the other hand, the thing that is strange  
and unexpected, becomes an object of  
admiration.—Παράδοξον. That which  
is contrary to general opinion, strange,  
unexpected.

SECT. XXXVI.

*Sublime Writers considered in a parallel view.*

§ 1. Οὐκοῦν ἐπὶ γε τῶν ἐν λόγῳ μεγαλοφικῶν, ἐφ' ἃν οὐκέτ' ἔξω τῆς χρείας καὶ ἀφελείας πίπτει τὰ μέγεθος, προσήκει συνθεωρεῖν αὐτόθεν, ὅτι τοῦ ἀναμαρτήτου πολὺ ἀφελωτέρας οἱ τηλικούτοι ὅμως πάντες εἰσὶν ἐπάματα τοῦ θνητοῦ· καὶ τὰ μὲν ἄλλα τοὺς χρωμένους ἀνθρώπους ἐλέγχει, τὸ δ' ὕψος ἐγγὺς αἶρει μεγαλοφροσύνης θεοῦ· καὶ τὸ μὲν ἀπταιστον οὐ ψέγεται, τὸ μέγα δὲ καὶ θαυμάζεται.

§ 2. Τί χρὴ πρὸς τούτοις ἔτι λέγειν; Ὡς ἐκείνων τῶν ἀνδρῶν ἕκαστος ἅπαντα τὰ σφάλματα ἐν ἐξωνεῖται πολλάκις ὕψει καὶ κατορθώματι, καὶ τὸ κυριώτατον, ὡς, εἴ τις ἐκλέξας τὰ Ὀμήρου, τὰ Δημοσθένους, τὰ Πλάτωνος, τὰ τῶν ἄλλων, ὅσοι δὴ μέγιστοι, παραπτώματα πάντα ὁμοσε συναβροίσειεν, ἐλάχιστον ἂν τι,

SECT. XXXVI. § 1. Οὐκοῦν ἐπὶ γε. Therefore with regard to sublimity in language, &c. The generality of translators take this as said of sublime writers, deceived, no doubt, by the word τηλικούτοι, which is used here by Synthesis. — Ἐφ' ἃν οὐκέτι. In which there is no grandeur without utility and advantage. The Greek words contain a metaphor from missiles, which are said sometimes ἔξω τοῦ σκοποῦ πίπτειν. The author's argument seems to be this: If we admire the Grand and the Sublime in the works of nature, even though they afford no advantage, surely the Grand and the Sublime in writing, united with the useful, ought much more to command our admiration. — Αὐτόθεν. From this very circumstance, on this account, i. e. because the useful is united with the Sublime. Comp. 14. § 3. 32. § 8.

Ὅτι τοῦ ἀναμαρτήτου. The meaning is, that though such writers, as produce the Sublime, are far from perfection, for none but the Deity is perfect, yet all of them are raised above the common lot of mortality.

Τὸ δ' ὕψος. In this clause θεοῦ depends on μεγαλοφροσύνης. Comp. Horace, Od. i. 1. 6. — Οὐ ψέγεται. Merely escapes censure. "Vitavi denique culpam, Non laudem merui." Horace, A. Poët. 267.

§ 2. Ἐξωνεῖται. Compensates, makes ample amends, for Morus interprets this by the verb redimere. In this sense the Latin verb is used by Cicero, Fam. x. 8. "Non præteritam culpam videri volo redemisse." — Τὸ κυριώτατον. That which is of the greatest importance. Comp. 1. § 1. 2. § 3. 34. § 4. — Ἐλάχιστον ἂν τι. The real meaning of Longinus is this: Were

μᾶλλον ὃ οὐδὲ πολλοστημόριον ἂν εὐρεθείη τῶν ἐκείνοις τοῖς ἥρωσι πάντη κατορθουμένων. Διὰ ταῦθ' ὁ πᾶς αὐτοῖς αἰὼν καὶ βίος, οὐ δυνάμενος ὑπὸ τοῦ φθόνου παρανοίας ἀλῶναι, φέρων ἀπέδωκε τὰ νικητήρια, καὶ ἄχρι νῦν ἀναφαίρετα φυλάττει, καὶ ἔοικε τηρήσειν,

\*Ἔστ' ἂν ὕδωρ τε ῥέη, καὶ δένδρεα μακρὰ τεθήλη.

§ 3. Πρὸς μέντοι γε τὸν γράφοντα, ὡς ὁ Κολοσσός ὁ ἡμαρτημένος οὐ κρείττων, ἢ ὁ Πολυκλείτου Δορυφόρος, παράκειται πρὸς πολλοῖς εἰπεῖν, ὅτι ἐπὶ μὲν τέχνης θαυμάζεται τὸ ἀκριβέστατον, ἐπὶ δὲ τῶν φυσικῶν ἔργων τὸ μέγεθος· φύσει δὲ λογικὸν ὁ ἄνθρωπος· καὶ μὲν ἀνδριάντων ζητεῖται τὸ ὅμοιον ἀνθρώπῳ, ἐπὶ δὲ λόγου τὸ ὑπεραῖρον, ὡς ἔφην, τὰ ἀνθρώπινα.

§ 4. Προσῆκει ὃ ὅμως, (ἀνακάμπει γὰρ ἐπὶ τὴν ἀρχὴν ἡμῖν τοῦ ὑπόμνηματος ἢ παραίνεσις,) ἐπειδὴ τὸ μὲν ἀδιάπτωτον ὡς ἐπὶ τὸ πολὺ τέχνης ἐστὶ κατόρθωμα,

all the errors of these great authors collected together, they would be found to form the smallest part, or rather scarcely any part whatever, compared with the beauties everywhere occurring in their writings. Weiske takes this in a different light. See his note. — 'Εκείνοις τοῖς ἥρωσι. Comp. 4. § 4. 14. § 2.

Ὁ δυνάμενος. That could not be biased in its judgment through envy.— Φέρων ἀπέδωκε. Cheerfully awarded the laurels. For this seeming redundancy see Viger, vi. § 2. 7. and comp. 43. § 3. — Ἔστ' ἂν ὕδωρ. Plato, who in his Phædrus cites the Epigram on Midas, from which this line is taken, reads 'Ὀψφ' ἂν ὕδωρ τε νάρ, tom. x. p. 359. ed. Bipont.

§ 3. Πρὸς τὸν γράφοντα. Wenke thinks Cæcilium is meant.— Ὁ Κολοσσός. A famous brazen statue of Apollo,

seventy cubits in height, erected over the entrance of the harbour at Rhodes by Ialysus; some say by Chares, the disciple of Lysippus. Its erection occupied twelve years; and, when completed, ships of the greatest burden passed, in full sail, between its legs. After standing eighty-eight years it was greatly injured by an earthquake; and was wholly demolished by the Saracens, A. D. 672. — Δορυφόρος. The Doryporus was a statue of a youthful warrior, made by the celebrated Polykletus. The proportions were so finely observed, that Lysippus professed he had learned all his art from the study and imitation of it. Comp. Cicero, Brut. c. 86. Pliny, N. H. xxxiv. 8. — Λογικόν. Having the power of speech.

§ 4. Ἀνακάμπει. This refers to sect. 2. § 1. seqq. Comp. 22. § 1. — Τοῦ ὑπόμνηματος. Comp. 44. § 12. —

τὸ δ' ἐν ὑπεροχῇ, πλὴν οὐχ ὁμότονον, μεγαλοφυΐας, βοήθημα τῇ φύσει πάντῃ πορίζεσθαι τὴν τέχνην· ἡ γὰρ ἀλληλουχία τούτων ἴσως γένοιτ' ἂν τὸ τέλειον. Τοσαῦτα ἦν ἀναγκαῖον ὑπὲρ τῶν προτεθέντων ἐπικρῖναι σκεμμάτων· χαιρέτω δ' ἕκαστος, οἷς ἤδετα'.

SECT. XXXVII.

*On Similes and Comparisons.*

§ 1. Ταῖς δὲ μεταφοραῖς γειτνιῶσιν (ἐπανιτέον γὰρ) αἱ παραβολαὶ καὶ εἰκόνες, ἐκείνη μόνον παραλλάττουσαι.

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SECT. XXXVIII.

*On Hyperboles.*

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§ 1. [ ]στοι καὶ αἰ τοιαῦται· “Εἰ μὴ τὸν ἰγκέφαλον ἐν ταῖς πτέρναις κατακεπατημένον φορεῖτε.” Διόπερ εἰδέναι χρὴ τὸ μέχρι ποῦ παροριστέον ἕκαστον· τὸ γὰρ ἐνίστε περαιτέρω προεκπίπτειν ἀναιρεῖ τὴν ὑπερ-

Ἡ ἀλληλουχία. A mutual union. Comp. Horace, A. Poët. 408—411.

SECT. XXXVII. § 1. Ἐπανιτέον γὰρ. So sect. 32. § 7.—Παραβολαί. Rhetorical similes. These are called “Collationes” by Cicero, de Inv. i. 30. Compare Quintilian, Inst. Orat. v. 11.—Παραλλάττουσαι. Here is a chasm of one hundred lines in all the known MSS.

SECT. XXXVIII. § 1. [ ]στοι. Toup reads κάκιστοι, and Weiske the younger ἄπιστοι. The quotation that follows is from Demosthenes on the Halonesus, c. 11.—Παροριστέον. Comp. 2. § 2. 10. § 6.—Περαιτέρω προεκπίπτειν. To go beyond bounds. Comp. 15. § 8.

βολῆν, καὶ τὰ τοιαῦτα ὑπερτεινόμενα χαλαῖται, ἔσθ' ἔτε δὲ καὶ εἰς ὑπεναντιώσεις ἀντιπεριστάται.

§ 2. Ὁ γοῦν Ἰσοκράτης, οὐκ οἶδ' ὅπως, παιδὸς πρᾶγμα ἔπαθεν, διὰ τὴν τοῦ πάντα αὐξήτικώς ἐθέλειν λέγειν φιλοτιμίαν. Ἔστι μὲν γὰρ ὑπόθεσις αὐτῷ τοῦ Πανηγυρικοῦ λόγου, ὡς ἡ Ἀθηναίων πόλις ταῖς εἰς τοὺς Ἕλληνας εὐεργεσίαις ὑπερβάλλει τὴν Λακεδαιμονίων· ὁ δ' εὐθύς ἐν τῇ εἰσβολῇ ταῦτα τίθησιν· “Ἐπειθ' οἱ λόγοι τοσαύτην ἔχουσι δύναμιν, ὥσθ' οἷόν τ' εἶναι καὶ τὰ μεγάλα ταπεινὰ ποιῆσαι, καὶ τοῖς μικροῖς περιθεῖναι μέγεθος, καὶ τὰ παλαιὰ καινῶς εἰπεῖν, καὶ περὶ τῶν νεωστὶ γεγενημένων ἀρχαίως διελθεῖν.” Οὐκοῦν, φησί τις, Ἰσοκράτες, οὕτως μέλλεις καὶ τὰ περὶ Λακεδαιμονίων καὶ Ἀθηναίων ἐναλλάττειν; Σχεδὸν γὰρ τὸ τῶν λόγων ἐγκώμιον ἀπιστίας τῆς καθ' αὐτοῦ τοῖς ἀκούουσι παράγγελμα καὶ προοίμιον ἐξέθηκε.

§ 3. Μήποτ' οὖν ἄρισται τῶν ὑπερβολῶν (ὡς καὶ ἐπὶ τῶν σχημάτων προεἰκόμεν) αἱ αὐτὸ τοῦτο διαλανθάνουσαι, ὅτι εἰσὶν ὑπερβολαί. Γίνεται δὲ τοιούδε, ἐπειδὴν ὑπὸ ἐκπαθείας μεγέθει τινὶ συνεκφωνῶνται περιστάσεως, ὅπερ ὁ Θουκυδίδης ἐπὶ τῶν ἐν Σικελίᾳ φθειρομένων ποιεῖ. “Οἱ τε γὰρ Συρακούσιοι, φησὶν, ἐπικαταβάντες τοὺς ἐν τῷ ποταμῷ μάλιστα ἔσφαξον· καὶ τὸ ὕδωρ εὐθύς διέφθαρτο· ἀλλ' οὐδὲν ἦσσαν ἐπίνετο ὁμοῦ τῷ πηλῷ

§ 2. Παιδὸς πρᾶγμα ἔπαθεν. *Hus* fallen into puerility. Literally, committed the act of a child. See Viger, V. § 9. 10. seqq.—Ἰπόθεσις. Comp. 1. § 1. 9. § 12.

Ἐν τῇ εἰσβολῇ. Comp. 9. § 9. 28. § 2.

Ἐναλλάττειν. This is the reading of all the MSS. and of the editio princeps by Robortellus. For ἀναλλάττειν, the reading of the ancient edd. and of Morus, there is no classical authority. Comp. 22. § 1.

Σχεδὸν γάρ. Comp. 17. § 2. 18. § 2.—Ἀπιστίας προοίμιον. A prelude to mistrust. Comp. Xenoph. Mem. ii. 1. 27. Dorville on Charit. v. 2.

§ 3. Μήποτ' οὖν. For ἦρα οὖν, μήποτε . . . ἴσσι.

Ἐπειδὴν ὑπὸ ἐκπαθείας. *What in the heat of passion they are uttered with something great in the concomitant circumstances.*

Οἱ τε γὰρ Συρακούσιοι. He should have called them Peloponnesians. See Thuc. vii. 75. Comp. Herodian, viii. 5.

ἡλιαιώμενον, καὶ τοῖς πολλοῖς ἔτι ἦν περιμάχητον.<sup>2</sup> Αἷμα καὶ πηλὸν πινόμενα ὕμνος εἶναι περιμάχητα ἔτι, ποιεῖ πιστὸν ἢ τοῦ πάθους ὑπεροχὴ καὶ περιστάσις.

§ 4. Καὶ τὸ Ἡροδότειον ἐπὶ τῶν ἐν Θερμοπύλαις ὁμοιον. “Ἐν τούτῳ,” φησὶν, “ἀλεξομένους μαχαίρησιν, ὅσοις αὐτῶν ἔτι ἐτύγχανον περιούσαι, καὶ χερσὶ καὶ στόμασι, κατέχωσαν οἱ βάρβαροι βάλλοντες.” Ἐνταῦθ', οἶόν ἐστι τὸ καὶ στόμασι μάχεσθαι πρὸς ἀπιστῆναι, καὶ ὅποιόν τι τὸ κατακεχῶσθαι βέλυσιν, ἐρεῖς; Πλὴν ὁμοίως ἔχει πίστιν· οὐ γὰρ τὸ πρᾶγμα ἔνεκα τῆς ὑπερβολῆς παραλαμβάνεσθαι δοκεῖ, ἢ ὑπερβολὴ δ' εὐλόγως γενναῖσθαι πρὸς τοῦ πράγματος.

§ 5. Ἔστι γὰρ, αἷς οὐ διαλείπω λέγων, παντὸς τοῦ μῆματος λεκτικῶς λύσις καὶ πανάκειά τις τὰ ἐγγὺς ἐκστάσεως ἔργα καὶ πάθη· ὅθεν καὶ τὰ κωμικὰ, καί τοιγ' εἰς ἀπίστην ἐκπίπτοντα, πιθανὰ διὰ τὸ γελοῖον

Ἄγρον ἔσχ' ἐλάττω γῆν ἔχοντ' ἄρ' ἐπιστολῆς  
Λακωνικῆς —

καὶ γὰρ ὁ γέλωσ πάθος ἐν ἡδονῇ.

§ 6. Αἱ δ' ὑπερβολαί, καθάπερ ἐπὶ τὸ μειζρον, οὕτως καὶ ἐπὶ τοῦλαπτον, ἐπειδὴ κοινὸν ἀμφοῖν ἢ ἐπίτασις· καὶ πως ὁ διασυρμὸς ταπεινότητος ἐστὶν αὐξήσις.

§ 4. Ἐν τούτῳ. Herod. vii. 225. Πλὴν ὁμοίως. This refers to the words ποιεῖ πίστιν, § 3.

§ 5. Ὡς οὐ διαλείπω. Comp. 17. § 2. 32. § 4.— Ἄσις. The cure, the termination. Comp. Lucian, Compos. Hist. c. 1. Heliodorus, i. 15. vii. 14.— Τὰ ἐγγὺς ἐκστάσεως. Weiske says Longinus does not mean *approaching to ecstasy*, but *actually participating of ecstasy*. He translates it *quæ hominem vehementer percussant et attentionem reddunt*.— Ἐκπίπτοντα. Comp. 4. § 1.— Καί τοιγ'ε. Comp. 4. § 4. 36. § 4.

— Καὶ γὰρ ὁ γέλωσ. For laughter is a passion excited by pleasure.

§ 6. Καθάπερ ἐπὶ τὸ μειζρον. As they serve the purpose of enlarging, so also they serve that of diminishing.— Ὁ διασυρμὸς. A figure which according to Longinus's definition, “increases the lowness of any thing, or renders trifles even more trifling.” Others define it as that which “extenuates the great, and exaggerates the small.” Quintilian, Inst. Orat. viii. 3. calls it *raueris*. *Diasyrmos* is also a term for bitter raillery.



## SECT. XXXIX.

*On Composition, or Structure of Words.*

§ 1. Ἡ πέμπτη μοῖρα τῶν συντελουσῶν εἰς τὸ ὕψος, ὧν γε ἐν ἀρχῇ προϋθέμεθα, ἔθ' ἡμῖν λείπεται, ᾧ κράτιστε. Ἡ διὰ τῶν λόγων αὕτη ποιά σύνθεσις. Ὑπὲρ ἧς ἐν δυσὶν ἀποχρώντως ἀποδεδωκότες συντάγμασιν, ὅσα γε τῆς θεωρίας ἦν ἡμῖν ἐφικτὰ, τοσοῦτον ἐξ ἀνάγκης προσθεῖμεν ἂν εἰς τὴν παροῦσαν ὑπόθεσιν, ὡς οὐ μόνον ἐστὶ πειθοῦς καὶ ἡδονῆς ἢ ἀρμονία φυσικὸν ἀνθρώποις, ἀλλὰ καὶ μεγαληγορίας καὶ πάθους θαυμαστόν τι ὄργανον.

§ 2. Οὐ γὰρ αὐλὸς μὲν ἐντίθησί τινα πάθη τοῖς ἀκρωμένοις, καὶ οἶον ἔκφρονας καὶ κορυθαντιασμοῦ πλήρεις ἀποτελεῖ, καὶ βάσιν ἐνδοῦς τινα ῥυθμοῦ πρὸς

SECT. XXXIX. § 1. Ἡ πέμπτη. The author enters now on the fifth, and last division of his subject, which treats of the structure of words. Dionysius of Halicarnassus has written a separate treatise on this subject.—Ἡ διὰ τῶν λόγων. Weiske explains λόγος, as signifying here and in sect. 41. § 1. “forma sententiæ.”

Ὑπὲρ ἧς. Concerning which having sufficiently laid down in two books as much at least of the subject, as had been attained by us, we would thus much necessarily add in the present treatise, that, &c. Comp. 1. § 1. 9. § 12. 38. § 2.—Πειθοῦς καὶ ἡδονῆς. These depend on ὄργανον at the end of the sentence. ὄργανον πειθοῦς is an expression of Plutarch, in Fab. Max. Comp. Quintil. Inst. Or. ix. 4.

§ 2. Οὐ γὰρ αὐλὸς μὲν, and οὐκ ἀόμιστα δ' ἄρα, § 3. are correlative. They are thus explained by Toup:

“Si tibiæ, si citharæ soni habent vim permovendi animos auditorum vehementissime, multo magis habebit hæc vim verborum collocatio.” Comp. Dionysius Halic. A. R. x. 28. The words καίτοι τὰ τοιαῦτα το γήσια, § 3. must be considered as parenthetical.—Ἀποτελεῖ. Comp. 26. § 3. 28. § 1. 29. § 2.—Καὶ βάσιν ἐνδοῦς. And inspiring in his mind the pace of the numbers, compels the hearer to move in measure along with it, and imitate it with his limbs, although he be wholly ignorant of music. With respect to βάσιν, I have followed Morus, who renders it *der Gang*. Comp. 41. § 2. Weiske thinks it signifies *der Ruhepunkt*, “the resting-point,” or “pause”—*clausula sonorum*. See Dr. Callcott’s Musical Grammar, under the head *Cadence*, p. 217. Pearce very appropriately cites the following from Quintilian, Inst. Orat. ix. 4. “Natura decimur ad modos: neque enim aliter eveniret,

ταύτην ἀναγκάζει βαίνειν ἐν ῥυθμῷ καὶ συνεξομοιοῦσθαι τῷ μέλει τὸν ἀκρατὴν, κὰν ἄμουσος ἢ παντάπασι; καὶ, νῆ Δία, φλόγγοι κιθάρας, οὐδὲν ἀπλῶς σημαίνοντες, ταῖς τῶν ἤχων μεταβολαῖς, καὶ τῇ πρὸς ἀλλήλους κρᾶσει καὶ μίξει, τῆς συμφωνίας θαυμαστὸν ἐπάγουσι πολλάκις, ὡς ἐπίστασαι, Δέλγητρον;

§ 3. Καίτοι τὰ τοιαῦτα εἶδωλα καὶ μιμήματα νόθα ἐστὶ πειθοῦς, οὐχὶ τῆς ἀνθρωπείας φύσεως, ὡς ἔφη, ἐνεργήματα γνήσια. Οὐκ οἴομεθα δ' ἄρα, τὴν σύνθεσιν, ἀρμονίαν τινὰ οὖσαν λόγων ἀνθρώποις ἐμφύτων, καὶ τῆς ψυχῆς αὐτῆς, οὐχὶ τῆς ἀκοῆς μόνης ἐφαπτομένων, ποικίλλας κινούσαν ιδέας ὀνομάτων, νοήσεων, πραγμάτων, κάλλους, εὐμελείας, πάντων ἡμῖν ἐντρόφων καὶ συγγενῶν, καὶ ἅμα τῇ μίξει καὶ πολυμορφίᾳ τῶν ἑαυτῆς

ut illi quoque organorum soni, quamquam verba non expriment, in alios tamen atque alios motus ducerent auditorem. Quod si in numeris et modis inest quedam tacita vis, in oratione est vehementissima."—Οὐδὲν ἀπλῶς. *Though by themselves simply they signify nothing.* He means such notes as any person might produce by touching single chords at random. Weiske would explain οὐδὲν ἀπλῶς by "plane nihil;" in which sense it occurs in Dionysius Halic. A. R. vi. 78.—*Καὶ τῇ πρὸς.* And by their union and combination, &c. The difference between κρᾶσις and μίξις is this, that the former signifies such an incorporation as takes place in the amalgamation of metals or the mixing of wine and water, while the latter implies a mixture not so intimate, such as that of various seeds, and such like dry substances. For κρᾶσει most edd. have κροῦσει.—*Ὡς ἐπίστασαι.* Thus Toup. The MSS. have *ὡς ἐπίστασαι*, i. e. "ad attentam considerationem," as Puteanus translates it. Weiske reads *eis ἐπίστασιν*; and Weiske the younger *εὐαί. ὡς ἐπ' ἐπίστασιν*, "ad favorem."

§ 3. Οὐκ οἴομεθα. Constr. οὐκ οἴομεθα δ' ἄρα, τὴν σύνθεσιν (οὖσαν τινὰ ἀρμονίαν, &c.) κήλειν, &c. καὶ συνδιατιθέναι, &c. *Do we not, therefore, justly imagine, that composition being a certain harmony of words, innate in men, and reaching the very soul, and not the ear only, &c. captivates at the same time by those very things, and continually disposes us to the elevated, &c.*—Ποικίλλας κινούσαν ιδέας. *Bringing forward the varied forms, &c.* Weiske rejecting Morus's interpretation of *ιδέας, Vorstellungen, Begriffe*, "representations," "notions," explains it himself by *Ansichten*, "appearances."—*Εὐμελείας.* *Elegance; properly elegance in modulation.* Comp. 28. § 2.—*Ἡμῖν ἐντρόφων.* *Inbred and engendered in us.* See Weiske's Index. "Of the same date and existence with our souls." Smith.—*Καὶ ἅμα τῇ μίξει.* *Conveying to the breasts of all present, together with the union and variety of its sounds, the feeling of the orator, and always placing the audience in a participation of it, i. e. causing them to participate in the speaker's feelings.* Comp. 24. § 1.—

φθόγγων τὸ παρεστάς τῷ λέγοντι πάθος εἰς τὰς ψυχὰς τῶν πέλας παρεισάγουσαν, καὶ εἰς μετουσίαν αὐτοῦ τοὺς ἀκούοντας ἀεὶ καθιστάσαν, τῇ τε τῶν λέξεων ἐποικοδομήσει τὰ μεγέθη συναρμολογούσαν, δι' αὐτῶν τούτων κηλεῖν τε ὁμοῦ, καὶ πρὸς ὄγκον τε, καὶ ἀξίωμα, καὶ ὕψος, καὶ πᾶν, ὃ ἐν αὐτῇ περιλαμβάνει, ἡμᾶς ἐκάστοτε συνδιατιθέναι, παντοίως ἡμῶν τῆς διανοίας ἐπικρατοῦσαν; Ἄλλ' ἔοικε μανία τὸ περὶ τῶν οὕτως ὁμολογούμενων διαπορεῖν· ἀποχρῶσα γὰρ ἢ πείρα πίστις.

§ 4. Ὑψηλὸν γε τῷ δοκεῖν νόημα, καὶ ἔστι τῷ ὄντι θαυμάσιον, ὃ τῷ ψήφισματι ὁ Δημοσθένης ἐπιφέρει· “Τοῦτο τὸ ψήφισμα τὸν τότε τῇ πόλει περιστάντα κίνδυνον παρελθεῖν ἐποίησεν, ὥσπερ νέφος.” ἄλλ' αὐτῆς τῆς διανοίας οὐκ ἔλαττον τῇ ἀρμονίᾳ πεφώνηται· ὅλον τε γὰρ ἐπὶ τῶν δακτυλικῶν εἴρηται ῥυθμῶν· εὐγενέστατοι δ' οὗτοι καὶ μεγεθοποιοί· (διὸ καὶ τὸ ἡρώων, ὧν ἴσμεν κάλλιστον, μέτρον συνιστάσιν) τὸ τε [ὥσπερ νέφος,] ἐπεὶ τοίγε ἐκ τῆς ἰδίας αὐτὸ χώρας μετᾶτες, ὅποι δὴ ἐθέλεις, “Τοῦτο τὸ ψήφισμα, ὥσπερ νέφος, ἐποίησε τὸν τότε κίνδυνον παρελθεῖν,” ἢ νῆ· Δία μίαν ἀπόκαψον

τῇ τε τῶν λέξεων. *And by the structure of the words composing and consolidating the Sublime.* Comp. 40. § 1. 40. § 3.

§ 4. Τῷ δοκεῖν. *In seeming, in appearance.* This is the reading of Manutius, Toup, and others, and it is found in the margin of one MS. Weiske has altered τῷ into τοῦ, making it depend on ἐνεκα understood.—Τοῦτο τὸ ψήφισμα. *Oration on the Crown,* c. 56.—Ἄλλ' αὐτῆς τῆς διανοίας. *But it is rendered sonorous not less by its numbers, than by the sentiment itself.* Morus seems to be in doubt with respect to the construction of the words. It is obvious, however, that these genitives depend on the comparative

ἔλαττον.—Πεφώνηται. *Comp.* 30. § 1. 40. § 1.—Ὅλον τε γὰρ. *Weiske* objects to ὅλον here in its ordinary acceptance. See his note. Longinus, in the third Fragment, § 4. points out a perfect Hexameter in the same oration, at the commencement of c. 47. which had not been observed by the more early critics:

Τὸν γὰρ ἐν Ἀμφίση πόλεμον, δι' οὗ εἰς Ἑλλάτιαν ἦλθε Φίλιππος.

See Taylor's edition, and the Scholiast on Hephaestion, p. 76. For an explanation of the term *ῥυθμῶν* the student is referred to the third edition of Don-

συλλαβὴν μόνον, “Ἐποίησεν παρελθεῖν ὡς νέφος,” καὶ εἶση, πόσον ἢ ἄρμονία τῷ ὕψει συνηχεῖ. Αὐτὸ γὰρ τὸ “Ὡσπερ νέφος” ἐπὶ μακροῦ τοῦ πρώτου ρυθμοῦ βέβηκε, τέτρασι καταμετρούμενου χρόνοις· ἐξαιρεθείσης δὲ τῆς μίας συλλαβῆς, “Ὡς νέφος” εὐθύς ἀκρωτηριάζει τῇ συγκοπῇ τὸ μέγεθος. Ὡς ἔμπαλιν, εἰὰν ἐπεκτεινῆς, “Παρελθεῖν ἐποίησεν, ὡσπερὲν νέφος,” τὸ αὐτὸ σημαίνει, οὐ τὸ αὐτὸ δὲ ἔτι προσπίπτει· ὅτι τῷ μῆκει τῶν ἄκρων χρόνων συνεκλύεται καὶ διαχαλαῖται τοῦ ὕψους τὸ ἀπότομον.

## SECT. XL.

*On the apt Connexion of the Constituent Parts of a Discourse.*

§ 1. Ἐν δὲ τοῖς μάλιστα μεγεθοποιεῖ τὰ λεγόμενα, καθάπερ τὰ σώματα, ἢ τῶν μελῶν ἐπισύνθεσις, ὧν ἐν μὲν οὐδενί, τμηθὲν ἀφ' ἑτέρου, καθ' ἑαυτὸ ἀξιόλογον ἔχει, πάντα δὲ μετ' ἀλλήλων ἐκπληροῖ τέλειον σύστημα. Οὕτως τὰ μεγάλα, σκεδασθέντα μὲν ἀπ' ἀλλήλων ἄλλο ἄλλη, ἅμα ἑαυτοῖς συνδιαφορεῖ καὶ τὸ ὕψος· σαυματοποιούμενα δὲ τῇ κοινωνίᾳ, καὶ ἔτι τῷ δεσμῷ

negan's Lexicon.— Αὐτὸ γὰρ. For this very ὡσπερ νέφος, such as it is, proceeds with the first rhythm long (ὡσπερ being a Spondee), measured by four times. Some put a comma after ὡς νέφος, incorrectly, since it stands for a nominative to ἀκρωτηριάζει.— Προσπίπτει. Comp. 14. § 1.— Τῷ μῆκει. This is generally translated by the length of the extreme syllables; i. e. the first and last in ὡσπερ. Weiske says τῷ μῆκει depends on ὄν to be supplied,

and by ἕκροι χρόνοι he understands the Spondee ὡσπερ.— Ἀπότομον. Comp. 12. § 4.

SECT. XL. § 1. Ἡ τῶν μελῶν. Comp. 10. § 1.— Ὡν ἐν μὲν. Pope imitates this in his Essay on Criticism, ii. 243. seqq. “In wit, as nature, what affects our hearts, Is not th' exactness of peculiar parts,” &c.— Τέλειον σύστημα. A perfect whole, such as is the human frame.

Σαυματοποιούμενα. Consolidated into

τῆς ἀρμονίας περικλειόμενα, αὐτῶ τῶ κύκλῳ φωνήεντα γίνεται· καὶ σχεδὸν ἐν ταῖς περιόδῳις ἔρανος ἔστι πλήθους τὰ μεγέθη.

§ 2. Ἀλλὰ μὴν ὅτι γε πολλοὶ καὶ συγγραφέων καὶ ποιητῶν, οὐκ ὄντες ὑψηλοὶ φύσει, μήποτε δὲ καὶ ἀμεγέθεις, ὅμως, κοινοῖς καὶ δημῳδέσι τοῖς ὀνόμασι καὶ οὐδὲν ἐπαγομένους περιττὸν ὡς τὰ πολλὰ συγχρώμενοι, διὰ μόνου τοῦ συνθεῖναι καὶ ἀρμόσαι ταῦτα ὅμως ὄγκον καὶ διάστημα, καὶ τὸ μὴ ταπεινοὶ δοκεῖν εἶναι, περιεβάλλοντο, καθάπερ ἄλλοι τε πολλοὶ, καὶ Φίλιστος, Ἀριστοφάνης ἐν τισιν, ἐν τοῖς πλείστοις Εὐριπίδης, ἰκανῶς ἡμῖν δεδήλωται.

§ 3. Μετά γέ τοι τὴν τεκνοκτονίαν Ἡρακλῆς φησι,

Γέμω κακῶν δὴ, κούκέτ' ἔσθ', ὅπη τεθῆ.

Σφῶδρα δημῳδες τὸ λεγόμενον, ἀλλὰ γέγονεν ὑψηλὸν, τῇ πλάσει ἀναλογοῦν· εἰ δ' ἄλλως αὐτὸ συναρμώσεις, φανήσεται σοι, διότι τῆς συνθέσεως ποιητῆς ὁ Εὐριπίδης μᾶλλον ἔστιν, ἢ τοῦ νοῦ.

§ 4. Ἐπὶ δὲ τῆς συρομένης ὑπὸ τοῦ ταύρου Δίρκης

Εἰ δέ που

Τύχοι πέριξ ἐλίξας εἴλχ' ὁμοῦ λαβῶν

Γυναῖκα, πέτραν, δρῦν, μεταλλάσσαν ἀεὶ,

one body. Comp. 10. § 1. — Ἐρανος πλήθους. A collection of many particulars. Ἐρανος properly signifies a feast to which each person brings his portion; also a joint contribution to pay for a feast — the scot, shot, or reckoning.

§ 2. Ἀλλὰ μὴν ὅτι. Besides it has been sufficiently demonstrated by me, &c. Morus thinks in the two books mentioned in sect. 39. § 1. — Μήποτε δὲ καί. And perhaps, &c. Comp. 38. § 3. — Ὡς τὰ πολλά. Comp. 1. § 4.

§ 3. Γέμω κακῶν. Hercules Furens, 1245. ed. Beck. Comp. Diodor. Sic. iv. 11. — Τῇ πλάσει. Being similar to it in composition. — Ποιητῆς. Weiske translates this "artifex." "Euripides excels more in fine composition than in fine sentiments." Smith.

§ 4. Ἐπὶ δὲ τῆς. Zetus and Amphion tied their step-mother, Dirce, by the hair of the head to a wild bull. Comp. Hyginus, Fab. 8. There is a fine sculpture of this subject in the Farnesian palace at Rome. — Εἰ δέ που.

ἔστι μὲν γενναῖον καὶ τὸ λῆμμα, ἀδρότερον δὲ γέγονε τῷ τὴν ἀρμονίαν μὴ κατασπεῦσθαι, μηδ' οἶον ἐν ἀποκυλίσματι φέρεσθαι, ἀλλὰ στηριγμούς τε ἔχει πρὸς ἀλλήλα τὰ ὀνόματα καὶ ἐξερείσματα τῶν χρόνων, πρὸς ἑδραῖον διαβεβηκότα μέγεθος.

SECT. XLI.

*That broken and precipitate Measures debase the Sublime. —  
That Words of short Syllables are prejudicial to it.*

§ 1. Μικροποιοῦν δ' οὐδὲν οὕτως ἐν τοῖς ὑψηλοῖς, ὡς ρυθμὸς κεκλασμένος λόγῳ καὶ σεσοθημένος, οἶον δὴ πυρρίχιοι, καὶ τροχαῖοι, καὶ διχόρειοι, τέλεον εἰς ὀρχηστικὸν συνεκίπτοντες· εὐθὺς γὰρ πάντα φαίνεται τὰ κατάρυθμα κομψὰ, καὶ μικροχαρῆ, καὶ ἀπαθέστατα διὰ τῆς ὁμοειδίας ἐπιπολάζοντα.

*Whenever he chanced to whirl himself round.* Comp. 14. § 1. and consult Viger, v. § 11. 15. seqq. This quotation is from the Aniupe, now lost. Smith gives the preference to Milton, P. L. ii. 557. and vi. 644. seqq. — Καὶ τὸ λῆμμα. Not only the numbers, but also the sentiment itself is noble. — Ἀδρότερον. Synonymous with γενναύτερον. — Οἶον ἐν ἀποκυλίσματι. As is the case with a body rolled down a precipice. — Ritu molis, quæ ex edito loco devoluta fertur." Weiske. See Homer's description of the Stone of Sisyphus, Odys. A. 557. Ἀποκύλισμα does not occur elsewhere. It is translated in Stephen's Thesaurus, p. 5444. "corpus ex alto loco devolutum." Comp. 17. § 3. — Ἀλλὰ στηριγμούς. But, from the words having mutual props and

stays from the times, &c. This passage is thus paraphrased by Smith: "They are disposed into due pauses, mutually supporting one another; these pauses are all of a slow and stately measure, sedately mounting to solid and substantial grandeur." Comp. Dionysius Halic. περὶ ἄνωθ. c. 20. Αἱ μὲν μονοσυλλαβοὶ τε καὶ δισύλλαβοι λέξεις, &c. — Πρὸς ἑδραῖον. Comp. Dionysius Halic. ibid. c. 22.

SECT. XLI. § 1. ῥυθμὸς κεκλασμένος. An effeminate (i. e. affected) rhythm in language. This is a metaphor from persons rendered effeminate by luxury. "Fractus" is used by the Latins in the same sense. Comp. Cicero de Cl. Orat. c. 83. — Εὐθὺς γὰρ πάντα. For being all in similar cadence, they appear studiously adorned,

§ 2. Καὶ ἔτι τούτων τὸ χεῖριστον, ὅπως, ὡσπερ τὰ ᾠδάρια τοὺς ἀκροατὰς ἀπὸ τοῦ πράγματος ἀφέλκει, καὶ ἐπ' αὐτὰ βιάζεται, οὕτως καὶ τὰ κατερῆυθμισμένα τῶν λεγομένων οὐ τὸ τοῦ λόγου πάθος ἐνδίδωσι τοῖς ἀκούουσι, τὸ δὲ τοῦ ῥυθμοῦ, ὡς ἐνίοτε προειδύτας τὰς ὀφειλομένας καταλήξεις αὐτοὺς ὑποκρούειν τοῖς λέγουσι, καὶ φθάνοντας, ὡς ἐν χορῷ τινι, προαποδιδόναι τὴν βᾶσιν.

§ 3. Ὁμοίως δὲ ἀμεγέθη καὶ τὰ λίαν συγκείμενα, καὶ εἰς μικρὰ καὶ βραχυσύλλαβα συγκεκομμένα, καὶ ἀσπνεὶ γόμφοις τισὶν ἐπαλλήλοις κατ' ἐγκοπὰς καὶ σκληρότητας ἐπισυνδεδεμένα.

and full of affectation, &c. Κατερῆυθμος is omitted in most Lexicons. In the new edition of Stephens's Thesaurus it is translated *nimis numerosus*. "Periods tuned in these numbers, are indeed neat and brisk, but devoid of passion; and their cadence being eternally the same, becomes very disagreeable." Smith. This is rather a loose paraphrase, than a translation of the passage. — Μικροχρηῆ. Comp. 4. § 4. — Ἀσπαθέστατα. Most editors put a comma after this word. Weiske, considering it as put adverbially, removes the comma, and thus translates: "et propter similitudinem, quam inter se habent, sine ullo animi motu se jactant et efferunt." He refers us to Schneider's Lexicon for the meaning of the verb ἐπιπαλάζειν. Portus translates ἐπιπαλάζοντα, "sensibus obvia." Touss says: "quippe quæ facile omnibus apparent, eo quod unum præ se ferant colorem."

§ 2. Ἀπὸ τοῦ πράγματος. Morus translates this "a re;" Tollius more correctly "a cantici sententia:" and thus Smith: "As in songs, the notes divert the mind from the sense." Weiske says "ab actione," meaning the cer-

formance into which the ᾠδάρια were introduced. — Τὰ κατερῆυθμισμένα. Periods composed in regular rhythm, or cadence. — Ὡς ἐνίοτε. So that sometimes, foreseeing the rests that must follow, they beat time with the speaker, and, by anticipation, as in a dance, give the pace of the numbers. — Καταλήξεις. Rests, anciently called *cadence*. The Germans adopted the Latin term *clausula* in the same sense. See Morley's Introduction, p. 73. Butler's Principles of Music, p. 66. and Walther's Musikalische Lexicon, 1732. p. 171. — Τὴν βᾶσιν. Comp. 39. § 2.

§ 3. Τὰ λίαν συγκείμενα. Periods lying within too narrow a compass. — Μικρὰ. Syllables consisting of a few letters. In the example cited by Pearce from Virgil, *Æn.* x. 93. "Aut ego tela dedi, fovive Cupidine bella?" only two of the syllables exceed two letters. — Καὶ ὡσπερ γόμφοις. And compacted together, as it were, with numerous pegs, by mortice and tenon, i. e. by dovetailing, as carpenters say. Γόμφοις properly means a wooden peg, also that part of a piece of timber, which is inserted in a mortice, the *tenon*. Κατ' ἐγκοπὰς καὶ σκληρότητας is an expla-

## SECT. XLII.

*That Contraction of Style diminishes the Sublime.*

§ 1. Ἔτι γε μὴν ὕψους μειωτικὸν καὶ ἡ ἄγαν τῆς φράσεως συγκοπή· πηροὶ γὰρ τὸ μέγεθος, ὅταν εἰς λίαν συνάγῃται βραχύ. Ἀκουέσθω δὲ νῦν μὴ τὰ δεόντως συνεστραμμένα, ἀλλ' ὅσα ἀντικρυς μικρὰ καὶ κατακεκερματισμένα· συγκοπή μὲν γὰρ κολουεῖ τὸν νοῦν, συντομία δ' ἐπ' εὐθὺ [ἄγει]. Δῆλον δ', ὡς ἔμπαλιν τὰ ἐκτάδην ἀπόψυχα, τὰ παρ' ἀκαιρον μῆκος ἀνακαλούμενα.

## SECT. XLIII.

*That Low Terms blemish the Sublime.*

§ 1. Δεινὴ δ' αἰσχῦναι τὰ μεγέθη καὶ ἡ μικρότης

nation of γόμοις. Morus translates it thus: "Ac velut clavis incisim et aspere compacta." Hence Smith: "And nailed together, as it were, in an awkward and clumsy manner."

SECT. XLII. § 1. Ἔτι γε μὴν. Still further. Comp. 23. § 1.—Πηροὶ γὰρ. For it (i.e. contraction of style) mutilates the grandeur, &c. Tollius, Morus, and some others translate πηροὶ as if it were put for πηροῦται, making τὸ μέγεθος a nominative, and referring the words ὅταν εἰς λίαν, &c. to the same substantive.

Ἀκουέσθω. Let not the proper conciseness be now understood, (i. e. let it not be supposed that I mean here a proper conciseness,) but plainly, &c. The proper conciseness is afterwards expressed by συντομία, and the faulty by συγκοπή.—Κατακεκερματισμένα. Li-

terally, cut into small particles, minced. —Ἐπ' εὐθὺ ἄγει. The last word is not found in any MS. or early edition. Longinus, perhaps, wrote ἐπευθύνει.

Δῆλον δ', ὡς ἔμπαλιν. Again, it is evident, that periods stretched out, that is, retarded by means of their immoderate length, are spiritless. Toup reads: Δῆλον δὲ, ὡς ἔμπαλιν τὰ ἐκτάδην ἀπόψυχα, ὅτε παρὰ μῆκος ἀκαιρον ἀνακαλούμενα: which he translates thus: "Constat autem ea, quæ nimis extenduntur, esse frigida et æmorta, quippe quæ ob intemptivam longitudinam relaxantur." Ἐκτάδην; like the Latin "perrectus," is peculiarly applied to a dead body. Comp. Ἐκτῆρ. Phœn. 1712. Mæd. 586. In place of τὰ παρ', all the MSS. have τὰ γὰρ. See Weiske's note.

SECT. XLIII. § 1. Δεινὴ δ' αἰσ-



τῶν ὀνομάτων. Παρὰ γοῦν τῷ Ἡροδότῳ κατὰ μὲν τὰ λήμματα δαιμονίως ὁ χειμῶν πέφρασται, τινὰ δὲ νῆ Δία περιέχει τῆς ὕλης ἀδοξότερα· καὶ τοῦτο μὲν ἴσως· “Ζεσάσης δὲ τῆς θαλάσσης” ὡς τὸ Ζεσάσης πολὺ τὸ ὕψος περισπᾶ διὰ τὸ κακόστομον. Ἄλλ’, Ὁ ἄνεμος, φησιν, “ἐκόπασε” καὶ, Τοὺς περὶ τὸ ναυάγιον ὄρασσομένους ἐξεδέχετο “τέλος ἄχαρι.” Ἄσεμνον γὰρ τὸ Κοπάσαι καὶ ἰδικτικόν· τὸ δ’ Ἄχαρι τηλικούτου πάθους ἀνοίκειον.

§ 2. Ὁμοίως καὶ ὁ Θεόπομπος, ὑπερφυῖως σκευάσας τὴν τοῦ Πέρσου κατάβασιν ἐπ’ Αἴγυπτον, ὀνοματίους τισὶ τὰ ὄλα διέβαλεν. “Ποία γὰρ πόλις, ἢ ποῖον ἔθνος τῶν κατὰ τὴν Ἀσίαν, οὐκ ἐπρεσβεύσατο πρὸς βασιλέα; Τί δὲ τῶν ἐκ τῆς γῆς γεννωμένων, ἢ τῶν κατὰ τέχνην ἐπιτελουμένων καλῶν ἢ τιμίων, οὐκ ἐκομίσθη δῶρον ὡς αὐτόν; Οὐ πολλὰ μὲν καὶ πολυτελεῖς στραμναὶ καὶ χλανίδες, τὰ μὲν ἀλουργεῖς, τὰ δὲ ποικιλταί, τὰ δὲ

χίμαι. This may be translated *debases*. Literally, *has the power to debase*. The adjective *δεινός* is often used in this signification. Hence *οἱ περὶ λόγους δεινοί*, *powerful orators*, 44. § 2. — Παρὰ γοῦν. Comp. 15. § 1. — Τῷ Ἡροδότῳ. In *Herodotus* (vii. 188.) *the tempest is divinely described, as far as regards the sentiment.* — Τῆς ὕλης ἀδοξότερα. Words too mean for the subject.

Ὁ ἄνεμος ἐκόπασε. *Herodotus*, vii. 191. *Hemychius* explains *ἐκόπασε* by *ἐπάσασατο*, *rested from fatigue after violent exertion*. “Was tired out.” *Smith*. Comp. *Numbers*, xvi. 48. — Τοὺς περὶ τὸ ναυάγιον. *Herodotus*, vii. 188.

Τηλικούτου πάθους ἀνοίκειον. *Unsuitable to so great a calamity*. Comp. 9. § 7. 44. § 6.

§ 2. Θεόπομπος. *Theopompus* was

a Chian, and scholar of *Isocrates*. His genius was so hot and impetuous, as to occasion the following remark of his master: “*Ephorus* always requires a spur, but *Theopompus* a curb.” Comp. 2. § 2. — Τοῦ Πέρσου. *Cambyeses*. Consult *Herodotus*, iii. 4. seqq. *Ruhnken*, *Hist. Crit. Orat. Gr.* p. 89. — Ὀνοματίους. *Debased the whole by the use of mean words*. Διαβάλλειν signifies *to traduce*, or *calumniate*; but here to *expose* to *censure*. The effect for the cause, by *Metonymia*.

Ὡς αὐτόν. Ὡς is often put for *eis* or *πρὸς* before accusatives of persons, or animate things, but very seldom before accusatives of inanimate things. Comp. *Xenophon*, *Cyrop.* v. 3. 13. *Mem.* ii. 7. 2. See *Matth. Gr. Gr.* § 578. and *Viger*, viii. § 10. 16.

Τὰ μὲν ἀλουργεῖς. Supply *ἔργα*. This refers to *στραμναὶ καὶ χλανίδες* by *Syn-*

λευκαί, πολλαὶ δὲ σκηναὶ χρυσαῖ, κατεσκευασμένοι πασι τοῖς χρησίμοις, πολλαὶ δὲ καὶ ξυστίδες καὶ κλίνας πολυτελεῖς; Ἐπι δὲ καὶ κοῖλος ἄργυρος καὶ χρυσὸς ἀπειργασμένοι, καὶ ἐκπώματα, καὶ κρατῆρες, ὧν τοὺς μὲν λιθοκολλήτους, τοὺς δ' ἄλλους ἀκριβῶς καὶ πολυτελεῶς εἶδες ἂν ἐκτεπονημένους. Πρὸς δὲ τούτοις ἀναρίθμητοι μὲν ἔπλων μυριάδες, τῶν μὲν Ἑλληνικῶν, τῶν δὲ βαρβαρικῶν ὑπερβάλλοντα δὲ τὸ πλῆθος ὑποζύγια, καὶ πρὸς κατακοπὴν ἱερεῖα εἰς ταῦτα· καὶ πολλοὶ μὲν ἄρτυμάτων μέδιμνοι, πολλοὶ δ' οἱ δύλακοι, καὶ σάκκοι, καὶ χάρται βιβλίων, καὶ τῶν ἄλλων ἀπάντων χρησίμων· τῶσαῦτα δὲ κρέα τεταριχευμένα παντοδαπῶν ἱερείων, ὡς σωροὺς αὐτῶν γενέσθαι τηλικούτους, ὥστε τοὺς προσιόντας πῶρρωθεν ὑπολαμβάνειν ὄχθους εἶναι καὶ λόφους ἀνωθουμένους.”

thesis. — *Ξυστίδες*. Properly mantles with long flowing trains. Comp. Aristoph. Nub. 71. Theocr. ii. 74. But here the commentators think bed-coverings are intended. Comp. Polux, viii. 42. and Clemens Alex. Pæd. ii. 9.

*Κοῖλος ἄργυρος*. Carved silver. Silver vases, dishes, &c. for the use of the table, in which the carving was depressed. To this *ἐψηλός*, embossed, is opposed in Xenophon, Memorables, iii. 10. 1. Comp. Lucian, Micyll. c. 24. Navig. 22.

*Καὶ πρὸς κατακοπὴν*. And fat beasts for slaughter among them. *Ἱερεῖον* properly signifies a victim for sacrifice, as in Xenophon, Cyrop. viii. 8. 7. Anab. vi. 1. 2. vii. 1. 22. It also signifies a fat animal to be slaughtered for food, as in the present passage; because even of such some part was always offered to the gods. See Casaubon on Athenæus, i. p. 36. the Scholiast on Homer, Il. X. 159. Odys. A. 23.

and Dorville on Charit. p. 662. *Εἰς ταῦτα* is put for *ἐν τούτοις*, among the *υποζύγια*. — *Χάρται βιβλίων*. Writing-paper. The same expression occurs in the Septuagint, Jeremiah, xxvi. 2. *Ἀδὲ σεαυτῷ χάρτην βιβλίου, καὶ γράφον ἐπ' αὐτοῦ πάντα τοὺς λόγους, οὓς ἐχηρήματα πρὸς σέ*. In Athenæus, who quotes the passage of Theopompus, there is no mention of *χάρται*. Toup thinks the reading should be *χότραι βολεῶν*, jars of bulbs, i. e. of onions and such like. This seems very probable. See the commentators on Aristoph. Eccl. 1064. Theocritus, xiv. 17. Athenæus, ii. p. 64. iv. p. 131. viii. 356. (365.) Juvenal, vii. 120. — *Ὀχθους*. Comp. 35. § 4. — *Ἀνωθουμένους*. Heaped up one upon another. Toup reads *συνωθουμένους*, thrown together, citing Sextus Empiricus adv. Mathem. p. 647. and Xenophon, Œconom. xviii. 18. Most MSS. have *ἀνωθουμένους*, which Weiske the younger thinks the only correct read-

§ 3. Ἐκ τῶν ὑψηλοτέρων ἐπὶ τὰ ταπεινότερα ἀποδιδράσκει, δέον ποιήσασθαι τὴν αὐξήσιν ἔμπαλιν ἀλλὰ τῇ θουμαστῇ τῆς ὄλης παρασκευῆς ἀπαγγελία παραμίξας τοὺς θυλάκους, καὶ τὰ ἀρτύματα, καὶ τὰ σακκία, μαγειρείου τινὰ φαντασίαν ἐποίησεν. Ὡς περ γάρ, εἴ τις, ἐκ' αὐτῶν ἐκείνων τῶν προκοσμημάτων, μεταξὺ τῶν χρυσίων καὶ λιθοκόλλήτων κρατήρων, καὶ ἀργύρου κοίλου, σκηνῶν τε ὀλοχρύσων καὶ ἐκπαυμάτων, φέρον μέσῳ ἔθηκε θυλάκια καὶ σακκία, ἀπρεπῆς ἂν ἦν τῇ προσόψει τὸ ἔργον οὕτω καὶ τῆς ἐρμηνείας τὰ τοιαῦτα ὀνόματα ἀσχη καὶ οἰονεὶ στίγματα καθίσταται, παρὰ καιρὸν ἐγκαταταττόμενα.

§ 4. Παρέκειτο δ' ὡς ὀλοσχερῶς ἐπελθεῖν καὶ οὕς

ing, explaining it as signifying "colles ita concervatos aliosque super alios injectos, ut invicem reniti sibi videntur, sicut in hominum turba alii renitentur aliis."

§ 3. Δέον. *When he ought.* See Matth. Gr. Gr. § 564. Peares very appropriately cites here from Quintilian, ix. 4. "Cavendum est, ne deesseat oratio, et fortiori subjungatur aliquid infirmius, ut sacrilego fur, aut latronis petulans: augeri enim debent sententiæ et insurgere, ut optime Cicero: Tu, inquit, istis faucibus, istis lateribus, ista gladiatoria totius corporis firmitate, &c."—Ἐμπαλιν. *On the contrary.* Comp. 8. § 2.—Ἄλλὰ. This is put for ἀλλὰ καὶ, and besides. Toup inserts καὶ in the text, from the edition of Manutius, who substituted it for ἀλλὰ, which is the reading of all the MSS.

Ὡς περ γάρ. Comp. Lucian Compos. Hist. c. 22. 56.—Ἐπ' αὐτῶν ἐκείνων. *In (or during) these very preparations.* The preposition ἐπὶ is often used by Longinus in the signification of the Latin in, or inter. Comp. 3. § 4. 9. § 14. For προκοσμημάτων Weiske conjectured προσκοσμημάτων; but προσκόμισμα does not seem to be

in use.—Μεταξὺ τῶν χρυσίων. *In the midst of golden coin.* For χρυσίων, which is the reading of all the MSS., Toup conjectured χρυσέων or χρυσῶν, translating it "inter aureos et gemmatos crateras." but χρυσίων signifies any thing made of gold, as gold coin, gold utensils, &c. Comp. Xenophon, Cyrop. iii. 3. 2. Anab. i. 1. 9. vii. 8. 1. Paul Ægin. vi. 92.—Φέρον μέσα ἔθηκε. Comp. 36. § 2.—Καθίσταται. Comp. 1. § 4.

§ 4. Παρέκειτο. Supply ὥστε ὁ Θεόπομπος. *It would have been easy for Theopompus to describe, in a summary manner, the huge masses which he says were heaped together; and, with respect to the other part of the preparation, thus varying the narration, to say camels, &c.* "Now he might have satisfied himself with giving only a summary account of those mountains (as he says they were thought) of provisions." Thus Smith, led astray by Pearce, who adopted the translation of Gabriel de Petra: "Quos dicit conjectura habitos esse colles." Pearce should have followed Tollius, who renders the verb συμμεβλήσθαι correctly: "Quos congestos narrat tumulos."—Ἐπελθεῖν. Supply ἄδην,

ἄχθους λέγει συμβεβλήσθαι, καὶ περὶ τῆς ἄλλης παρασκευῆς, οὕτως ἀλλάξας, εἰπεῖν καμῆλους καὶ πλῆθος ἰσοζυγίαν, φορταγωγούντων πάντα τὰ πρὸς τρυφήν καὶ ἀπόλαυσιν τραπεζῶν χορηγήματα· ἢ σωρούς ὀνομάσαι παντοίων σπερμάτων, καὶ τῶν, ἅπερ διαφέρει πρὸς ὀψοποιίας καὶ ἡδυπαθείας μᾶλλον, ἢ, εἴπερ πάντα, ὡς εἶθούλετο, αὐτάρκη οὕτως. Θεῖναι, καὶ ὅσα τραπεζοκόμων εἰπεῖν καὶ ὀψοποιῶν ἡδύσματα.

§ 5. Οὐ γὰρ δεῖ καταπτᾶν ἐν τοῖς ὕψεσιν εἰς τὰ ρυπαρὰ καὶ ἐξυβρισμένα, ἀν μὴ σφόδρα ὑπὸ τινος ἀνάγκης συνδιωκόμεθα· ἀλλὰ τῶν πραγμάτων πρέπει ἀν καὶ τὰς φωνὰς ἔχειν ἀξίας, καὶ μιμεῖσθαι τὴν δημιουργήσασαν φύσιν τὸν ἄνθρωπον, ἥτις ἐν ἡμῖν τὰ μέρη τὰ ἀπόρρητα οὐκ ἔθηκεν ἐν προσώπῳ, οὐδὲ τὰ τοῦ παντὸς ὄγκου περιηθήματα· ἀπεκρύψατο δὲ, ὡς ἐνῆν, καὶ, κατὰ τὸν Ξενοφῶντα, τοὺς τούτων ὅτι παρρωτάτω ὀχετοὺς ἀπέστρεψεν, οὐδαμῆ καταισχύνασα τὸ τοῦ ὄλου ζῶου κάλλος.

§ 6. Ἄλλὰ γὰρ οὐκ ἐπ' εἶδους ἐπιείγει τὰ μικροποια διαριθμεῖν· προϋποδεδειγμένων γὰρ τῶν, ὅσα εὐγενεῖς καὶ ὑψηλοὺς ἐργάζεται τοὺς λόγους, δῆλον, ὡς τὰ ἐναντία τούτων ταπεινοὺς ποιήσει κατὰ τὸ πλεῖστον καὶ ἀσχήμονας.

to explain. — Ἡ σωρούς ὀνομάσαι. Or to have termed them heaps of all sorts of corn, and of things which are exquisite for, &c. See Weiske's Greek Pleonasm, in εἶναι, § 5. p. 98. — Ἐπερ πάντα. Weiske explains these words thus: "Si omnia enumeranda censuit, sicut voluit, quamquam vix potuit, quod voluit." — Αὐτάρκη. This, which is otherwise expressed ἀτὰ καθ' ἑαυτὰ,

per se singula, is opposed to ὡς ὀλοσχερῶς ἐπελθεῖν, quasi confertim res junctas persequi, above.

§ 5. Καταπτᾶν. To descend to sordid terms. — Τὰ μέρη. Comp. Cicero, Offic. i. 35. Ambrosius Hexaëim. vi. 9. — Κατὰ τὸν Ξενοφῶντα. Memorables, i. 4. 6.

§ 6. Ἐπ' εἶδους. Comp. 13. § 3.

## SECT. XLIV.

*The Scarcity of Sublime Writers accounted for.*

§ 1. Ἐκεῖνο μέντοι λοιπὸν ἕνεκα τῆς σῆς χρηστομαθείας οὐκ ὀκνήσομεν ἐπιπροσθεῖναι καὶ διασαφῆσαι, Τερέντιανὲ Φίλτατε, ὅπερ ἐζήτησέ τις τῶν φιλοσόφων προσεναγχος, “Θαῦμά μ’ ἔχει,” λέγων, “ὡς ἀμέλει καὶ ἑτέρους πολλούς, πῶς ποτε κατὰ τὸν ἡμέτερον αἰῶνα πιθαναὶ μὲν ἐπ’ ἄκρον καὶ πολιτικάι, δριμεῖαί τε καὶ ἐντρεχεῖς, καὶ μάλιστα πρὸς ἡδονὰς λόγων εὐφοροὶ, ὑψηλαὶ δὲ λίαν καὶ ὑπερμεγέθεις, πλὴν εἰ μὴ τι σπάνιον, οὐκέτι γίνονται φύσεις. Τασαύτη λόγων κοσμική τις ἐπέχει τὸν βίον ἀφορία.

§ 2. Ἡ, νῆ Δι’, “ἔφη, πιστευτέον ἐκείνω τῷ θρυλλομένῳ, ὡς ἡ δημοκρατία τῶν μεγάλων ἀγαθῆ τιθηνός, ἣ μόνῃ σχεδὸν καὶ συνήκμασαν οἱ περὶ λόγους δεινοὶ καὶ συναπέθανον; Θρέψαι τε γὰρ, φησὶν, ἱκανῆ τὰ φρονήματα τῶν μεγαλοφρόνων ἢ ἐλευθερία καὶ ἐπελπῖσαι, καὶ ἅμα διαλθεῖν τὸ πρόθυμον τῆς πρὸς ἀλλήλους ἔριδος καὶ τῆς περὶ τὰ πρωτεῖα φιλοτιμίας.

SECT. XLIV. § 1. Θαῦμά μ’ ἔχει. The same as θαυμάζω. So ἄγη μ’ ἔχει, Homer, II. φ. 221. which the Scholiast explains in the words of Longinus. The philosopher introduced here is no other than the author himself.—Ὡς ἀμέλει καί. As indeed many others also have wondered, &c. Comp. Xenophon, Mem. i. 4. 7. See Viger, vii. § 3. 1.—Πιθαναί. Persuasive and eloquent in the highest degree. Ἐπ’ ἄκρον is the same as ἄκρωσ, 20. § 1. 34. § 2.—Δριμεῖαί τε καὶ ἐντρεχεῖς. Both acute and versatile. Boileau translates *phases drmeias, des orateurs qui ont de la vivacité*. Weiske thinks it means what the French understand by *piquantes*.—

Κοσμική. “Ubique terrarum,” *throughout the whole world*.

§ 2. Ἡ πιστευτέον. *May we give credit to that common saying, &c.* Τὸ θρυλλομένον signifies *that which is much whispered abroad, much talked of*. Comp. Demosthenes, Olynth. ii. 3.—Δεινοί. Comp. 43. § 1.

Καὶ ἐπελπῖσαι. *To animate with greater hope*. Some read ἐφελκίσαι, *to allure*.—Διαλθεῖν. *To increase*. This compound does not occur elsewhere. Most of the MSS. have *διελθεῖν*, which does not make sense. Manutius reads *διωθεῖν*, and Morus, from conjecture, *διεγείρειν*. The former is found in the margin of the codex Eliensis.

§ 3. Ἔτι γε μὴν διὰ τὰ προκείμενα ἐν ταῖς πολιτείαις ἔπαθλα ἐκάστοτε τὰ ψυχικὰ προτερήματα τῶν ῥητόρων μελετώμενα ἀκονᾶται, καὶ οἷον ἐκτρίβεται, καὶ τοῖς πράγμασι κατὰ τὸ εἶκος ἐλεύθερα συνεκλάμπει. Οἱ δὲ νῦν εἰκόλαμεν, ἔφη, παιδομαθεῖς εἶναι δουλείας δικαίας, τοῖς αὐτῆς ἔθεσι καὶ ἐπιτηδεύμασιν ἐξ ἀπαλῶν ἔτι φρονημάτων μονοноῦκ ἐνεσπαργανωμένοι, καὶ ἄγευστοι καλλίστου καὶ γονιματάτου λόγων νόαματος, (τὴν ἐλευθερίαν, ἔφη, λέγω) διόπερ οὐδὲν ὅτι μὴ κόλακες ἐκβαίνομεν μεγαλοφυσεῖς.

§ 4. Διὰ τοῦτο τὰς μὲν ἄλλας ἔξεις καὶ εἰς οἰκέτας πίπτειν ἔφασκεν, δοῦλον δὲ μηδένα γίνεσθαι ῥήτορα· εὐθύς γὰρ ἀναζεῖ τὸ ἀπαρρησίαστον, καὶ οἷον ἔμφρουρον

§ 3. Ἔτι γε μὴν. *And besides.* Comp. 23. § 1. 25. § 1. — Ἐν ταῖς πολιτείαις. *In free states.* — Τὰ ψυχικὰ προτερήματα. *The intellectual superiority.* — Ἀκονᾶται. *A metaphor from whetting a sharp instrument.* Comp. Xenophon, *Œcon.* xxi. 3. The same metaphor is contained in the verb ἐκτρίβεται. — Καὶ τοῖς πράγμασι. *And naturally shines forth free as their actions.*

Παιδομαθεῖς. *Accustomed from childhood to lawful allegiance.* Madam Dacier, on the words in Terence, *Andr.* i. 1. 8. “A parvulo ut semper tibi Apud me justa et clemens servitus, Seis,” observes, that παιδομαθεῖς δουλείας δικαίας in Longinus does not signify that “we are from our infancy used to a lawful government,” but “to an easy government,” not chargeable either with tyranny or violence. Δουλεία δικαία is translated by Toup “*justa et legitima servitus.*” Pearce remarks, that Longinus added the word δικαία, *legitimate*, that his affection to the Roman empire might not be suspected. Tollius would render these words “*plena servitus,*” with which he compares “*justa cheragra,*” Horace, *Sat.* ii. 7. 15. — Τοῖς αὐτῆς ἔθεσι.

*Having been almost swathed, as it were, even from our infant conceptions, in its customs and habits.* A metaphor from wrapping infants in swaddling-clothes. The same idea occurs in Heraclides, *Aleg. Homer*, p. 408. The phrase λόγων νόαμα is borrowed from Plato. — Διόπερ οὐδέν. “Hence it is that we turn out nothing but arrant flatterers.” Toup. Thus Euripides, *Medea*, 231. *Κάκιωτος ἀνδρῶν ἐκθέτηχ’ ὀμίς πόνος.* Comp. vs. 592. Similar to ἐκβαίνειν, in this sense, is the Latin verb “*evadere.*” Cicero in *Orat.* c. 27. “*E philosophorum scholis tales fere evadunt;*” de *Orat.* i. 28. “*Judicabat non posse oratores evadere;*” de *Clar. Orat.* c. 35. “*Perfectus Epicureus evaserat.*” Comp. *Livy*, i. 39. *Μεγαλοφύης, naturally great*, either in a good, or a bad sense. Smith translates it “*pompous flatterers.*”

§ 4. Εἰς οἰκέτας πίπτειν. *To fall to the lot even of slaves.* The Latins use a similar expression, “*cadere in aliquem.*” *Pliny*, *N. H.* xxxv. 10. “*Non cadit in alium tam absolutum opus:*” *no one else is capable of doing any thing so complete.* Comp. *Virgil*, *Æcl.* ix. 17. — Εὐθύς γὰρ ἀναζεῖ. *For his servile timidity presently bursts out,*

ὑπὸ συνηθείας ἀεὶ κεκονδυλισμένον· Ἡμισυ γάρ τ' ἄρε-  
τῆς, κατὰ τὸν Ὅμηρον, ἀποαῖνυται δούλιον ἤμαρ.

§ 5. Ὡσπερ οὖν, (εἴ γε, φησί, τοῦτο πιστὸν ἀκούω,) τὰ γλωττόκομα, ἐν οἷς οἱ Πυγμαῖοι καλούμενοι τρέ-  
φονται, οὐ μόνον κωλύει τῶν ἐγκεκλεισμένων τὰς αὐξή-  
σεις, ἀλλὰ καὶ συναίρει διὰ τὸν περικείμενον τοῖς σώ-  
μασι δεσμὸν· οὕτως ἄπασαν δουλείαν, κἂν ἢ δικαιοτά-  
τη, ψυχῆς γλωττόκομον καὶ κοινὸν δὴ τις ἀποφῆναιτο  
δυσματῆριον.

§ 6. Ἐγὼ μέντοι γε ὑπολαμβάνων, Ῥάδιον, ἔφην, αἶ  
βέλτιστε, καὶ ἴδιον ἀνθρώπου, τὸ καταμémφεσθαι τὰ  
ἀεὶ παρόντα· ἄρα δὲ, μὴ ποτε καὶ ἡ τῆς οἰκουμένης  
εἰρήνη διαφθείρει τὰς μεγάλας φύσεις, πολὺ δὲ μᾶλλον  
ὁ κατέχων ἡμῶν τὰς ἐπιθυμίας ἀπεριόριστος οὕτως πό-  
λεμος, καὶ νῆ Δία πρὸς τούτοις τὰ φρουροῦντα τὸν νῦν

and, under restraint, as it were, is al-  
ways through habit brought under sub-  
jection. Plautus, Mil. Glor. ii. 2. "Ho-  
minem servum suos Domitos habere  
oportet oculos et manus orationemque."  
Κεκονδυλισμένον, literally, beaten with  
the closed fist, struck with the knuckles.

Κατὰ τὸν Ὅμηρον. Odyssey, l. 322.

§ 5. Τὰ γλωττόκομα. Properly cases  
for keeping the reeds, or mouthpieces,  
of flutes. Also any cases, or boxes.  
The cases here meant are those in which  
the bodies of infants were, in ancient  
times, confined, in order to render them  
dwarfish. — Συναίρει. Compresses, i. e.  
diminishes the bulk they already have.  
The ancient reading was συνάγει διὰ  
τὸν περικείμενον τοῖς σώμασι δεσμὸν·  
compresses them by means of the bands  
encircling the lids of the cases. Thus  
Portus and Weiske the younger. We  
are indebted to Langbeine, the first  
Oxford editor, for σώμασι. Boileau  
understood δεσμὸν in the same manner.  
He translates it: *Elles les rendent plus  
petits, par le moyen de cette bande dont on  
leur entoure le corps.* Andrew Dacier

says: *Par cette bande Longin entend  
sans doute des bandelettes dont on em-  
maillottoit les Pygmées depuis la tête  
jusques aux pieds.* Weiske supposes  
δεσμὸν to be another term for γλωττό-  
κομον, i. e. δεσμοτήριον.

§ 6. Ἐγὼ μέντοι γε. 1, however,  
interrupting him, said, &c. Comp.  
Xenophon, Cyrop. v. 5. 35. — Τὰ ἀεὶ  
παρόντα. Weiske translates this, *die  
jedemaligen Umstände*, "the existing  
circumstances." Comp. Thuc. i. 22.  
— Τῆς οἰκουμένης. This must not be  
taken in its literal, but in a restrictive  
signification: *the Roman Empire.* —  
Πολὺ δὲ μᾶλλον. *And much rather that  
interminable war within us, which cap-  
tivates our evil desires, &c.* Tullius in-  
correctly translates it: "quod studia  
nostra cohobet ac refrœnat, bellum."  
Ἐπιθυμίας cannot mean *honourable pur-  
suits*, but rather *turbulent passions*: and  
κατέχειν does not signify to *restrain*,  
but to *have in subjection*, and *rule at  
pleasure.* — Καὶ πρὸς τούτοις. *And in  
addition to these, those calamities that  
beset, &c.* Comp. 9. § 7. 43. § 1, —

βίον, καὶ κατ' ἄκρας ἄγοντα καὶ φέροντα ταυτὶ πάθῃ. Ἡ γὰρ φιλοχρηματία, πρὸς τὴν ἀπαντὴς ἀπλήστως ἦδη νοσοῦμεν, καὶ ἡ φιληδονία δουλαγωγούσι, μᾶλλον δὲ, ὡς ἂν εἶποι τις, καταβυθίζουσιν αὐτάνδρους ἦδη τοὺς βίους· Φιλαργυρία μὲν νόσημα μικροποιῶν, φιληδονία δ' ἀγεννέστατον.

§ 7. Οὐ δὲ ἔχω λογιζόμενος εὐρεῖν, ὡς οἶόν τε, πλοῦτον ἀόριστον ἐκτιμήσαντας, τὸ δ' ἀληθέστερον εἰπεῖν, ἐκθειάσαντας, τὰ συμφυῆ τούτω κακὰ εἰς τὰς ψυχὰς ἡμῶν ἐπεισιόντα μὴ παραδέχεσθαι. Ἀκολουθεῖ γὰρ τῷ ἀμέτρῳ πλούτῳ καὶ ἀκολάστῳ συνημμένῃ καὶ ἴσα, φασί, βαίνουσα πολυτέλεια, καὶ ἅμα, ἀνοίγοντος ἐκείνου

*Κατ' ἄκρας.* Utterly. Literally from the very summit. Suidas says it is a metaphor from an army descending from a citadel, and invading the city below, which is done with safety and effectually: and he cites Thucydides, iv. 112. Βρασίδας μὲν οὖν καὶ τὸ πλεῖστος εὐθὺς ἄνω καὶ ἐπὶ τὰ μετώρα τῆς πόλεως ἐτρέπετο, βουλόμενος κατ' ἄκρας καὶ βεβαίως εἰλεῖν αὐτήν. I am rather inclined to understand it as Virgil did: "ruit alto a culmine Troja," *Æn.* ii. 290. 603. Comp. Homer, *Il.* N. 773. O. 557. Ω. 728. Herodotus, vi. 18. Euripides, *Phœnis.* 1192. *Iphig.* A. 777. *Æschylus,* Ch. 679. and Blomfield thereon.—*Ἄγοντα καὶ φέροντα.* These also are terms of war, implying ruin and devastation. The former properly signifies driving away slaves and cattle, the latter carrying off other plunder, i. e. all inanimate things. The more usual form is *φέροντα καὶ ἄγοντα.* Comp. Xenophon, *Cyrop.* v. 5. 9. Mem. ii. 6. 3. Herodotus, i. 88. The Latins in like manner say "agere et ferre." Virgil, *Æn.* ii. 374. "Alii rapiunt incensa feruntque Pergama." Comp. Livy, xxii. 3.

Ἡ γὰρ φιλοχρηματία. This love of gain has been uniformly assigned, by the wisdom of ancient times, as the specific bane of the arts and sciences.

Hence Quintilian, as well as Longinus, accounts for the decay of eloquence, Galen of physics, Petronius of painting, and Pliny of the whole circle of the liberal arts. Thus also Horace: "An, hæc animos ærugo et cura peculi Cum semel imbuerit, speramus, carmina fingi? Posse linenda cedere, et levi servanda cupresso?" *A. Poët.* 330. Compare Wordsworth's beautiful Sonnet, beginning, "The world is too much with us; late and soon, Getting and spending, we lay waste our powers," &c. — *Καταβυθίζουσιν.* Overwhelm mankind and their all in the depths of degradation. A metaphor for sinking an enemy's ship (*αὐτάνδρους*) men and all. Comp. Polyb. v. 94. 8. *Toὺς βίους, their property.* In this sense it is generally used in the plural. Comp. Herodotus, i. 31.

§ 7. *Ἐκθειάσαντας.* Deifying. *Arnobius,* iv. p. 132. ed. Var. 1651. "Quis Deam Pœcuniam esse credat, quam, velut maximum numen, vestrae indicant literæ, donare anulos aureos," &c. Comp. Juvenal, i. 104. Augustin. C. D. iv. 21.

*Ἀκολάστῳ.* Juvenal uses a similar expression, xiv. 175. "Sæva cupidus Indomiti census." — *ἴσα βαίνουσα.* Keeping equal pace. — *Καὶ ἅμα.* A similar passage occurs in Lucian's *TY*



τῶν πόλεων καὶ οἰκῶν τὰς εἰσόδους, εἰς ἃς ἐμβαίνει, καὶ συνοικίζεται. Χρονίσαντα δὲ ταῦτα ἐν τοῖς βίοις, νεατοποιεῖται, κατὰ τοὺς σοφοὺς, καὶ, ταχέως γενόμενα περὶ τεκναποιίαν, ἀλαζονεῖαν τε γεννώσι, καὶ τύφον, καὶ τροφήν, οὐ νόθα. ἑαυτῶν γεννήματα, ἀλλὰ καὶ πᾶν γηῖα. Ἐὰν δὲ καὶ τούτους τις τοῦ πλούτου τὰς ἐκγόνους εἰς ἡλικίαν ἐλθεῖν εἴσῃ, ταχέως δεσπότης ταῖς ψυχαῖς ἐντίκτουςιν ἀπαραιτήτους, ὕβριν καὶ παρανομίαν καὶ ἀναισχυντίαν:

§ 8. Ταῦτα γὰρ οὕτως ἀνάγκη γίνεσθαι, καὶ μηκέτι τοὺς ἀνθρώπους ἀναβλέπειν, μηδὲ πέρα φήμης εἶναι τινα λόγον, ἀλλὰ τοιούτων ἐν κύκλῳ τελεσιουργεῖσθαι κατ' ὀλίγον τῶν βίων τὴν διαφθοράν, φθίνειν δὲ καὶ καταμαραίνεσθαι τὰ ψυχικὰ μεγέθη, καὶ ἄζηλα γίνεσθαι, ἤνικα τὰ θνητὰ ἑαυτῶν μέρη κἀνόνητα ἐκθαυμάζοιεν, παρέντες αὔξειν τ' ἀθάνατα.

§ 9. Οὐ γὰρ ἐπὶ κρίσει μὲν τις δεκασθεὶς οὐκ ἂν ἔτι τῶν δικαίων καὶ καλῶν ἐλεύθερος καὶ ὑγιής ἂν κριτῆς γένοιτο· ἀνάγκη γὰρ, τῷ δωροδόκῳ τὰ οἰκεῖα μὲν φαίνεσθαι καλὰ καὶ δίκαια. Ὅπου δὲ ἡμῶν ἐκάστου

mon, about the middle of the Dialogue: Ἐπειδὴν τις ἐντυχὼν τοπρῶτον, ἀναπετάσας τὴν δῦραν, &c. Καὶ ἅμα is construed with καὶ συνοικίζεται, "et simul etiam habitat."

Νεοτροποιεῖται. From Plato, Polit. ix. See tom. vii. p. 243, ed. Bipont. — Κατὰ τοὺς σοφοὺς. According to the philosophers, i. e. as the philosophers speak. Plato by Synecdoche. Thus Morus in his translation; but in his notes he gives it another turn: after the manner of prudent men. — Ταχέως γενόμενα περὶ. Quickly busy themselves in engendering. Γίνεσθαι περὶ τινα signifies to be occupied about any thing.

Comp. Polyb. i. 25. 9. iv. 82. 3. Lucian, Compos. Hist. c. 22.

§ 8. Καὶ μηκέτι. Comp. Plato, Republic. ix. tom. vii. p. 268, ed. Bipont. which passage is cited by Longinus himself, 13. § 1. Add Dionysius Halic. A. R. ix. 41. — Μηδὲ πέρα. Nor is there any longer a regard for reputation. For πέρα Toup reads περὶ, and translates it: "No one cares what the world says of him." Thus Themistius, Orat. 27. p. 332, ed. Hard. Καὶ περὶ μὲν τῶν λόγων αὐτῶν οὐδὲν λόγος αὐτοῖς.

§ 9. Ἐπὶ κρίσει δεκασθεὶς. Brided to give unjust judgment. — Τὰ οἰκεῖα.

τοὺς ἄλους ἤδη βίους δεκάσμοι βραβεύουσι, καὶ ἄλλο-  
 τρίων θῆραι θανάτων, καὶ ἐνέδραι διαθηκῶν, τὸ δ' ἐκ  
 ταῦ πάντος κερδαίνειν ἀνούμεθα τῆς ψυχῆς, ἕκαστος  
 πρὸς τῆς [Φιλοχρηματίας] ἠνδραποδισμένοι, ἄρα δὴ ἐν  
 τῇ τοσαύτῃ λοιμικῇ τοῦ βίου διαφθορᾷ δοκοῦμεν ἔτι  
 ἐλεύθερόν τινα κριτὴν τῶν μεγάλων, ἢ διηκόντων πρὸς  
 τὸν αἰῶνα, κἀδέκαστον ἀπολελεῖσθαι, καὶ μὴ καταρ-  
 χαιρεσιάζεσθαι πρὸς τῆς τοῦ πλεονεκτεῖν ἐπιθυμίας;

§ 10. Ἀλλὰ μήποτε τοῖς τοιοῦτοις, οἳ περ ἐσμὲν  
 ἡμεῖς, ἀμεινον ἄρχεσθαι, ἢ ἐλευθέρους εἶναι· ἐπεὶ τόγχε  
 ἀφεθεῖσαι τὸ σύνολον, ὡς ἐξ εἰρκτῆς ἄφεται, κατὰ τῶν  
 πλησίον αἱ πλεονεξίαι κἀν ἐπικαύσειαν τοῖς κακοῖς τὴν  
 οἰκουμένην.

§ 11. Ὅλως δὲ δαπανὸν ἔφην εἶναι τῶν νῦν γεννω-  
 μένων φύσεων τὴν ῥαθυμίαν, ἢ, πλὴν ὀλίγων, πάντες  
 ἐγκαταβιοῦμεν, οὐκ ἄλλως πονοῦντες ἢ ἀναλαμβάνοντες,

*His own habit of corruption.* Comp. Lucian, *Compos. Hist.* c. 16. and Hoogeveen on Viger, iii. 8. 5. — Τὸ δ' ἐκ τοῦ πάντος. *We purchase gain from every thing even with our life itself.* Sophocles, *Antig.* 312. Οὐκ ἐξ ἄπαυτος δεῖ τὸ κερδαίνειν φιλεῖν. Comp. Euripides, *Med.* 964. Xenophon, *Cyrop.* iii. 1. 36. — Διηκόντων. *Extending to eternity.* Comp. Horace, *Od.* iii. 30. 4. iv. 9. 11. *Epist.* i. 19. 2. Ovid, *Met.* xv. 875. — Καταρχαιρεσιάζεσθαι. *Properly to be corruptly influenced in decisions at the public assemblies; to be gained over.* This is derived from ἀρχαιρεσιάζειν, to hold assemblies of the people for the election of public officers, use influence, or make interest for public offices and honors. E. H. Barker considers this as a corrupt reading, and proposes καταχαρῖζεσθαι, to be bribed in the office of a

judge, which is a legitimate word, and is used exactly in the same sense in Aristotle, *Polit.* ii. 9. See *Classical Journal*, ii. 822. and Dunbar and Barker's *Lexicon*.

§ 10. Ἀλλὰ μήποτε. Comp. 40. § 2. — Τὸ σύνολον. Comp. 10. § 7. 17. § 1. — Κατὰ τῶν πλησίον. Thus the most ancient MS. and the first edition. Markland conjectured *πλησίον*. — Ἐπικαύσειαν. *Would destroy the whole world.* A metaphor from a destructive conflagration. Markland on *Max. Tyr.* xxix. 2. proposes ἐπικλύσειαν, *would overwhelm*, which seems preferable. It is a metaphor from an inundation. Comp. Joseph. B. J. ii. 16.

§ 11. Ὅλως δέ. Comp. 7. § 4. — Δαπανόν. *Literally a spendthrift, a prodigal.* Here it signifies a destroyer. Comp. *Thuc.* v. 103. — Ἀναλαμβάνοντες. *Taking upon ourselves any thing*

εἰ μὴ ἐπαίνου καὶ ἡδονῆς ἕνεκα, ἀλλὰ μὴ τῆς ζήλου καὶ τιμῆς ἀξίας ποτὲ ἀφελείας.

§ 12. Κράτιστον δ' εἰκὴ ταύτ' ἔαν, ἐπὶ δὲ τὰ συν-  
εχῆ χωρεῖν· ἦν δὲ ταῦτα τὰ πάθη, περὶ ὧν ἐν ἰδίῳ προ-  
ηγουμένως ὑπεσχόμεθα γράψειν ὑπομνήματι, τὴν τε τοῦ  
ἄλλου λόγου καὶ αὐτοῦ τοῦ ὕψους μοῖραν ἐπεχόντων, αἷς  
ἡμῖν δοκεῖ, [οὐκ ἐλαχίστην.]

to do. — 'Επαίνου. "Praemii." Weiske. Which meaning is given to this word by Hesychius. "Laudis." Morus. "Gloriosæ." Tollius. Boileau says: Pour avoir lieu de nous vanter. Hence Smith renders it "empty ostentation." Toup thinks the word corrupt, and proposes πλοῦτου, which he translates "lucelli." Comp. § 6. Ἡ γὰρ φιλο-  
χρηματία, &c. — Ἄλλὰ μὴ. And not for the sake, &c. See Hoogeveen, and Viger, viii. § 1. 4.

§ 12. Κράτιστον δ' εἰκὴ. It will be better to leave these matters at random, i. e. undiscussed. So Euripides, Electra, 379. Κράτιστον εἰκὴ ταύτ' ἔαν ἀφαιμένα. Diogenes Laërtius quotes the same verse from a lost tragedy named Auge. Comp. Sophocles, Œd. Tyr. 998. For εἰκὴ, Faber, Ruhnken, and Toup would read εἴη. — Ἐν ἰδίῳ, κ. τ. λ. These twenty-two words are wanting in the most ancient MS. Ἐν ἰδίῳ ὑπομνήματι, in a separate book. Comp. 36. § 4. — Προηγουμένως. I previously promised to write. Comp. 3. § 5.

"The learned world," says Smith, "ought certainly to be condoled with, on the great loss they have sustained in Longinus's Treatise on the Passions. The excellence of this on the Sublime, makes us regret the more the loss of the

other, and inspires us with deep resentment of the irreparable depredations committed on learning and the valuable productions of antiquity, by Goths, and Monks, and Time. There, in all probability, we should have beheld the secret springs and movements of the soul disclosed to view. There we should have been taught, if rule and observation in this case can teach, to elevate an audience into joy, or melt them into tears. There we should have learned, if ever, to work upon every passion, to put every heart, every pulse in emotion. At present we must sit down contented under the loss, and be satisfied with this invaluable piece on the Sublime, which with much hazard has escaped a wreck, and gained a port, though not undamaged. Great indeed are the commendations which the judicious bestow upon it, but not in the least disproportioned to its merit. For in it are treasured up the laws and precepts of fine writing, and a fine taste. Here are the rules which polish the writer's invention, and refine the critic's judgment. Here is an object proposed at once for our admiration and imitation."

The following lines from Pope give a beautiful and just character of this Golden Treatise: —

"Thee, great Longinus! all the Nine inspire,  
And fill their critic with a poet's fire;  
An ardent judge, who, zealous in his trust,  
With warmth gives sentence, and is always just;  
Whose own example strengthens all his laws,  
And is himself that GREAT SUBLIME he draws."

Essay on Criticism, iii. 675.

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